1968

A Piano Recital Analysis

Mildred L. Beckemeyer
Eastern Illinois University

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A PIANO

RECITAL ANALYSIS

(TITLE)

BY

Mildred L. Beckemeyer

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1968
YEAR

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July 16, 1968
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ACKNOWLEDGEMENTS

I wish to express my sincere appreciation to my advisor, Dr. Catherine A. Smith, for her advice and direction in the preparation and writing of this paper. I wish to thank also my graduate committee, Dr. Alan R. Aulabaugh, Dr. Robert W. Weidner, and Dr. James W. Krehbiel for their commentary and criticism.

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EASTERN ILLINOIS UNIVERSITY

SCHOOL OF MUSIC

GRADUATE RECITAL

Mildred L. Beckemeyer

In partial fulfillment of the requirements for the degree
Master of Arts with a major in performance

Preludes and Fugues, The Well Tempered Clavier, Vol. I — J. S. Bach

- B major
- D minor

Carnaval, Op. 9 — Schumann

- Preambule
- Pierrot
- Arlequin
- Valse noble
- Eusebius
- Florestan
- Coquette
- Replique
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- Estrella
- Reconnaissance
- Pantalon et Colombine
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- Paganini
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Marche des "Davidsbundler"
contre les Philistines

INTERMISSION

Le tombeau de Couperin — Ravel

- Prelude
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Improvisations, Op. 20 — Bartok

8:00 P. M. FRIDAY, JUNE 30, 1967 FINE ARTS THEATRE

INTRODUCTION

This paper contains an analysis of the musical forms, interpretation, and performance problems of the piano compositions that were presented in recital June 30, 1967. Included also is a brief biography of each composer and a discussion of his style.

The compositions chosen for recital were selected to round out the repertoire of the performer. Bach was chosen because the performer had never performed Bach in recital. Schumann was selected because the performer's background had been weak in this area. The performer had never studied piano literature of Ravel and very little Bartok or contemporary piano music.

Analysis and performance of the compositions presented in recital have provided the writer with an invaluable insight into each composer's style as well as a knowledge of the performance problems involved in the music. Studying selected works, in detail, by a given composer has broadened and developed the performer's interpretative abilities and established definite foundation upon which to build further study of music.

JOHANN SEBASTIAN BACH (1685-1750)

Johann Sebastian Bach was born in Eisenach, Germany and spent his entire life within a comparatively short distance from his birthplace. He learned to play the violin, the harpsichord, and the organ, and as a boy soprano he sang in the choir of the academy where his brother was a teacher. In 1700 he secured a post at the school of St. Michaels at Lüneburg where, in exchange for his own education, he played violin and sang in the choir. During this time, he often went to Hamburg, near Lüneburg, to hear the organ playing of Reinken. Also, he had an opportunity to hear the ducal orchestra at Celle, a small court with French instrumental music as the main interest. It was also in Lüneburg that he began the process of self-instruction which continued throughout his life. Bach had no formal teacher; he taught himself to play the violin, the harpsichord, and the organ. He also trained himself in the polyphonic technique of composition.

In 1703 Bach held a position as violinist in Weimar. From 1703 to 1707 he was organist and choir director at Arnstadt, during which time he visited Buxtehude at Lübeck. From 1707 to 1708 he was organist and choir director at Mülhausen. From 1708 on, Bach's life can be divided into three distinct periods in which his musical activities were largely determined by the positions he held.

The Weimar Period dates from 1708 until 1717. Bach was organist and violinist to the court at Weimar. Many of his important works for organ along with his early church cantatas and some of the harpsichord suites were written during this nine year period.

The second period, the Cöthen period, extends from 1717 to 1723. During these six years Bach was chapelmaster to the Prince of Anhalt-Cöthen at Cöthen. Because there was no organ, Bach's attention was given to the harpsichord and the orchestra. Most of his important instrumental music, his original ideas concerning keyboard technique (including a new use of the thumb and curved position of the hands in fingering), the first volume of the Well-Tempered Clavier, and most of the concertos for solo instruments, as well as the Brandenburg Concertos are from this period. Interestingly, it was during this time that Bach made a trip to Hamburg to play for the aged Reinken, whom Bach had traveled to hear as a boy.

In 1723 Bach became cantor at the Thomasschule in Leipzig, where he succeeded Kuhnau. Bach was responsible, as cantor, for most of the religious music of the town; and as the musical director for two churches, he had to prepare and arrange the weekly musical services. As musician to the university, there were large demands to be met, but in spite of these duties and the difficulties involved, this was Bach's most productive period. He composed the bulk of the cantatas during this period, the great Passions of St. John and St. Matthew, the Christmas Oratorio, and the Mass in B minor. The second volume of the Well-Tempered Clavier was completed at Leipzig. In 1747 he composed A Musical Offering, and in 1749 The Art of the Fugue.

Style in the Well-Tempered Clavier

The Well-Tempered Clavier is in two parts. The first part was finished in 1722 and the second part was compiled in 1744. Bach composed the first part during the Cöthen period within a relatively short time. The second part was written after he had finished most of his cantata writing. Many of the preludes and fugues of both parts were finished before Bach even thought of a collection. In both parts, many of the pieces go back to Bach's earliest years of composing.

Bach did not call the 1744 collection Well-Tempered Clavier, but simply "Twenty-four new preludes and fugues."[1] The 1722 collection is inscribed the Well-Tempered Clavier by way of celebrating the new method of tuning which was called the well-tempered system. On the old keyed instruments it was impossible to play in all keys since the fifths and thirds were tuned according to the absolute intervals. The third and fifths were right for the key in which they were tuned, but out of tune in the other keys. With the well-tempered tuning, fifths and thirds were not tuned absolutely, but relatively. The two parts of the Well-Tempered Clavier contain identical over-all plans. Bach has a prelude and fugue in every key of major and minor tonality, beginning with C major, followed by C minor, and progressing then, in chromatic order, to B minor. The collection is one of his most famous keyboard works.

The Well-Tempered Clavier was conceived with several purposes in mind. Bach expresses these purposes in the title to the first volume.

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[1] Albert Schweitzer, J. S. Bach, Vol. 1 (London: Lowe & Brydone Printers Ltd., 1949), p. 333.

> The Well-Tempered Clavier or Preludes and Fugues through all the tones and semitones, both as regards the "tertia major" or "Ut Re Mi," and as concerns the "tertia minor" or "Re Mi Fa." For the Use and Profit of the Musical Youth Desirous of Learning, as well as for the Pastime of those Already Skilled in this Study, drawn up and written by Johann Sebastian Bach, Capellmeister to His Serene Highness the Prince of Anhalt-Cothen, etc. and Director of His Chamber Music.
> Anno 1722.[2]

Six types of preludes may be found in the Well-Tempered Clavier. They may be divided into the following categories:

1. Simple arpeggio
2. Two or three part invention
3. Virtuoso-like
4. Toccata
5. Arioso
6. Organa

The preludes do not have sectional form, but derive their form from continuous expansion of a motive or theme.

The fugues of the Well-Tempered Clavier contain all the devices popular during Bach's lifetime: inversion, diminution, augmentation, stretto, triple counterpoint, etc. The fugues of Part I are either three or four-voiced with the exception of the two-voiced E minor and the five-voiced C sharp minor and B flat minor.

> I [Ernest Hutcheson] hope to escape the charge of impertinence if I suggest a division of the preludes and fugues into two categories, a greater and a lighter. The "lighter" list would comprise the following:
>
> Nos. 2,3,5,6,9,11,13,19,21,23, of Part I
> Nos. 6,12,13,15,19,21,24 of Part II.
>
> It is marked by the comparative simplicity of the fugal structure, which makes almost no use of the devices of inversion, augmentation and diminution, or stretto. Need I add that many of this group are no less beautiful than the more complex pieces?

---

[2] John Gillespie, Five Centuries of Keyboard Music (California: Wadsworth Publishing Co., Inc., 1965), p. 132.

The "greater" preludes and fugues are:

Nos. 1,4,8,12,14,15,16,17,18,20,22,24 of Part I
Nos. 2,3,4,5,7,8,9,10,11,14,16,17,18,20,22,23 of Part II.[3]

Not in any of his fugues did Bach adhere to exactly the same pattern. He made the Well-Tempered Clavier the inventory of all previous types of fugue with strong emphasis on the monothematic fugue. While Bach did not invent a single new type he made of the fugue what it stands for today; a contrapuntal form of the highest concentration in which a single characteristic subject in continuous expansion pervades a thoroughly unified whole.[4]

---

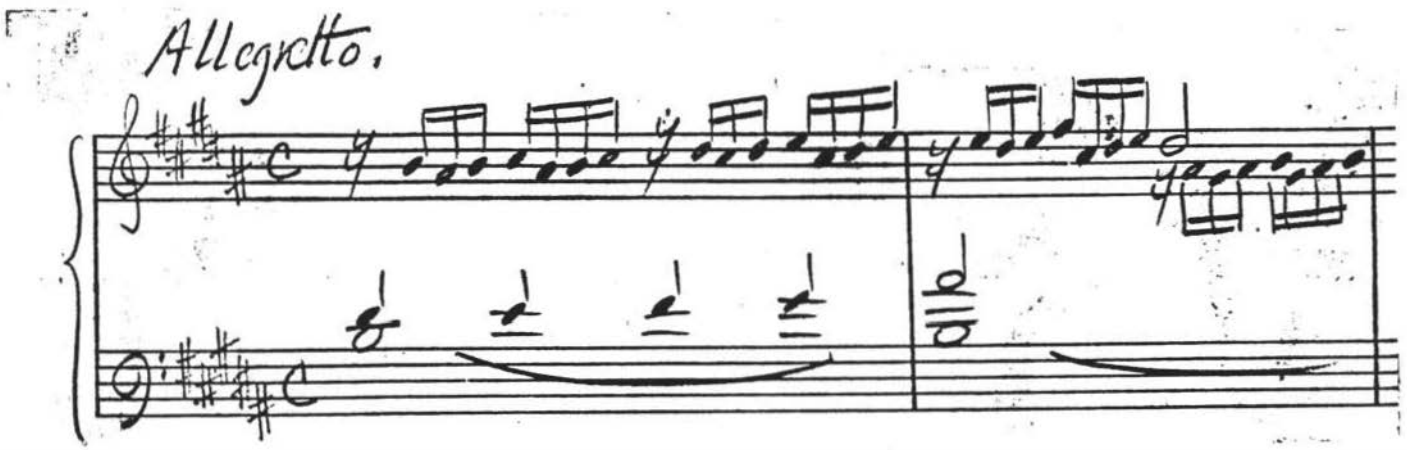
[3] Ernest Hutcheson, The Literature of the Piano (New York: A. A. Knopf, 1949), p. 31.

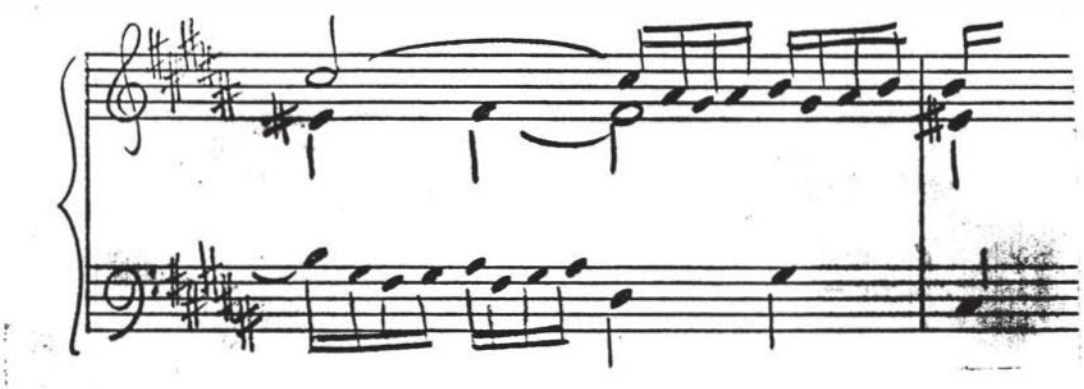
[4] Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton & Co., 1940), p. 286.

PRELUDE IN B MAJOR
PART I, XXIII

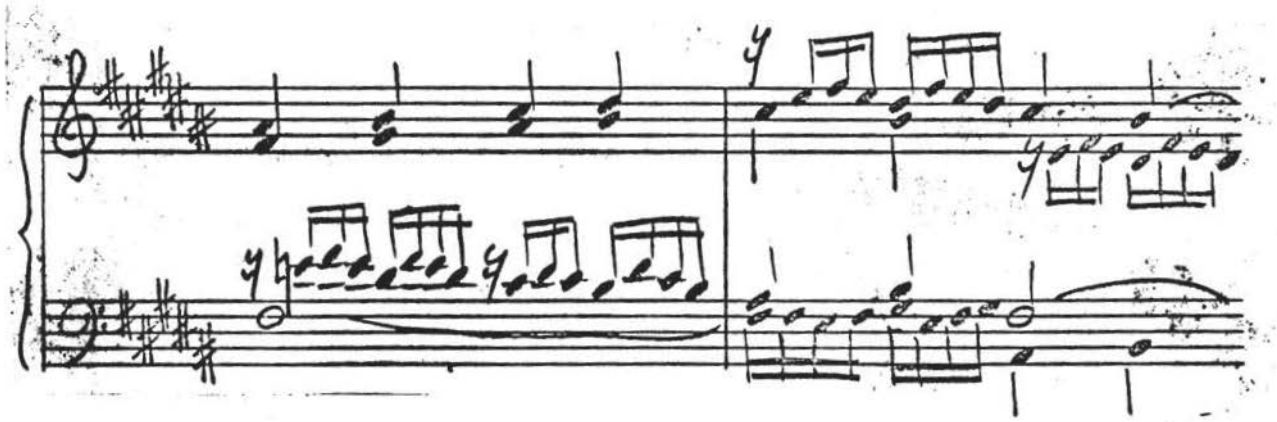
The prelude in B major is an invention type of prelude, written in three parts with a fourth voice added in the final three bars, m. 17. There are two thematic elements: the ascending quarter note theme and the sixteenth note figuration, which is used frequently in imitation.

Ex. 1 mm. 1-3





mm. 17-18



The conjunct movement of the quarter note theme against the limited motion of the sixteenth note pattern suggests a mood of serenity and tranquility.

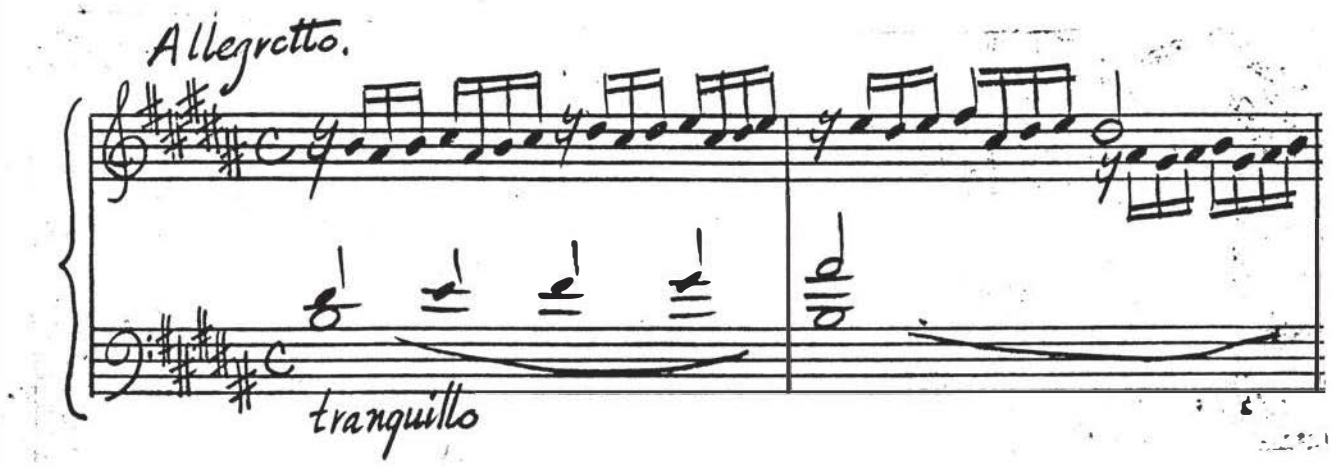
The piece is divided into three sections with cadences at m. 6, 10, and 15. In m. 6 the dominant key is first reached, followed by a modulation to C sharp minor, in m. 7. This is the beginning of the cadence, in m. 10, which defines C sharp minor even more clearly. A descending sequence follows, moving briefly through F sharp major, C sharp major, and E major, returning to B major at m. 15.

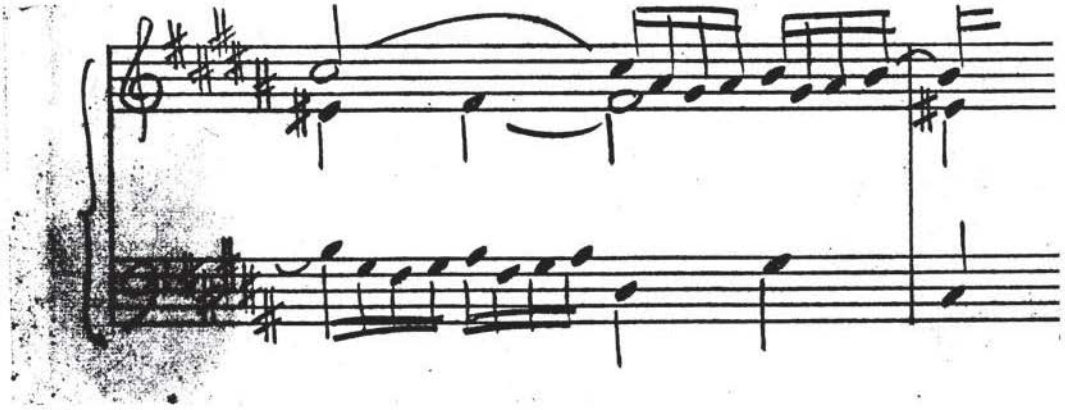
In performing this prelude, one should think of line. The inner voice is the one which sings at the beginning. Imitative passages should also be clarified and cadences emphasized through a slight broadening. The pianist should strive for balance between voices.

FUGUE IN B MAJOR
PART I, XXIII

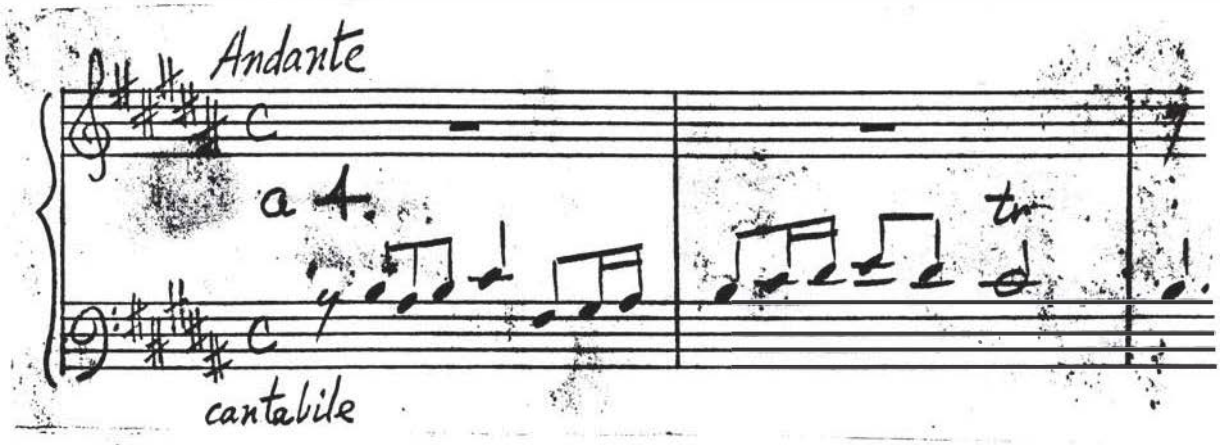
The fugue in B major may be played stately and majestically. Its subject is related to the subject of the prelude; the same notes are used.

Ex. 2 mm. 1-3 of Prelude



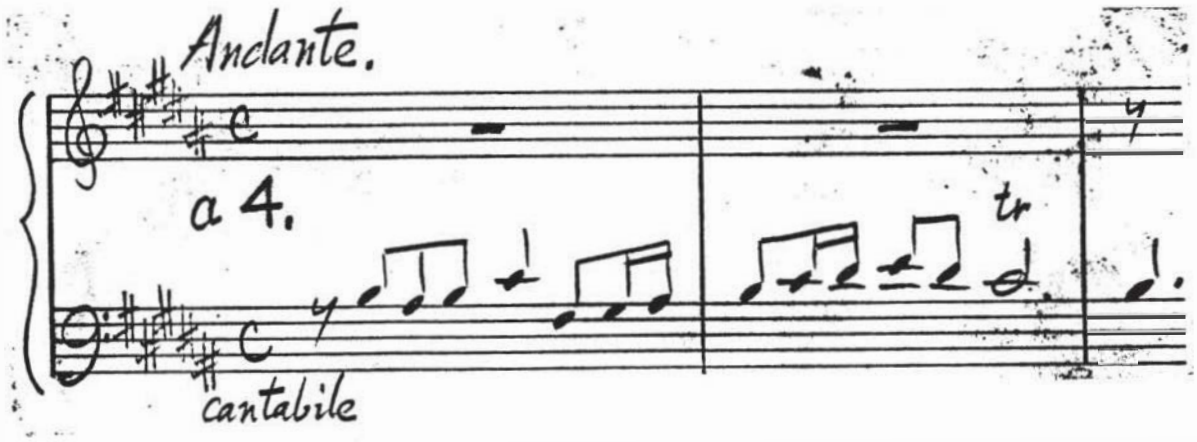


mm. 1-2 of Fugue

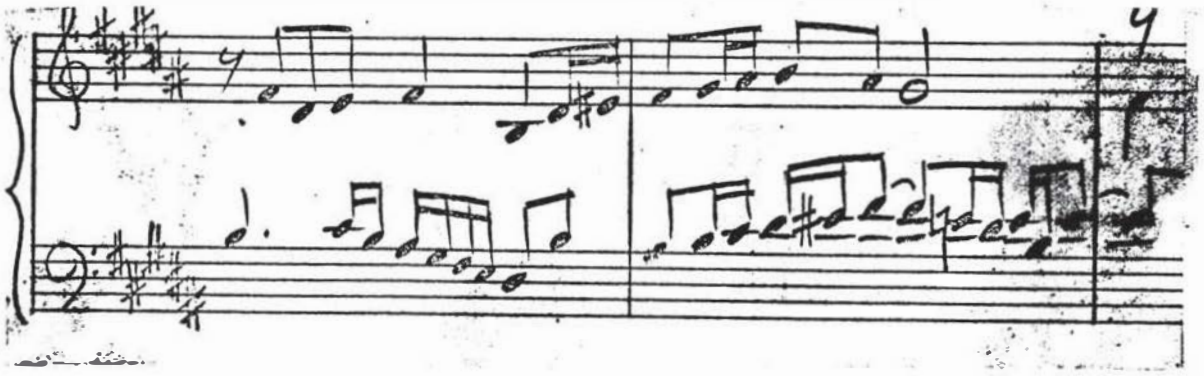


This fugue is a four-voice fugue with a tonal answer.

Ex. 3 mm. 1-2



mm. 3-4



The countersubject occurs three times in the exposition, once slightly altered with the second entrance, and only once in the final portion, mm. 28 1/8-34, in the tonic. At mm. 12-13 and 17, only the latter part of the countersubject is used, but the first part is used in the episodes

in mm. 13 and 26. Inversion of the subject occurs at mm. 18 and 20. The fugue's subject is particularly adaptable to inversion with the interval of fifth between the fourth and fifth notes and the ascending stepwise movement thereafter. A modulatory section begins at m. 13, moving through G sharp minor. At m. 29, the final portion begins. Measures 9 and 26 are episodes formed sequentially from a portion of the countersubject. Four-part harmony prevails throughout.

The performer has chosen to begin the long trills in the B major fugue slowly, gradually quickening the alternations and starting the trill from the upper auxiliary note and ending it with a termination.

> The trill begins, as a rule, with the upper accessory note, and only in exceptional cases with the principal note. In long trills it is desirable first of all to linger a moment on the principal note, and then begin the trill with the adjoining note. . . .[5]
>
> A shake on a tolerably long note should always have a termination, whether the following note be higher or lower.[6]

---

[5]Schweitzer, loc. cit., p. 346.

[6]Walter Emery, Bach's Ornaments (London: Novello & Co. Ltd., 1949), p. 185.

B MAJOR FUGUE
PART I, XXIII

Exposition

Entrances: *	T-m.1	A-m. 3	S-m. 5	B-m. 7
Tonalities:	I	V	I	V
	B	F sharp	B	F sharp

Development

Episode based on latter part of subject in inversion--F sharp major
mm. 9-11½ (3-voiced texture)

Middle Entry in the tenor--B major. Only latter part of C.S. is used.
mm. 11½-13½

Episode based on first part of C.S.--G sharp minor
mm. 13½-17

Inversion of subject in soprano and then alto voice. First part of
mm. 18-20 C.S. used.

Middle Entry in bass at m. 20½ and in tenor at m. 23½, using the first
mm. 20½-25 I IV part of C.S.
B B

Episode based on latter part of subject in inversion--dominant of
mm. 26-28 1/8 F sharp

Final Section

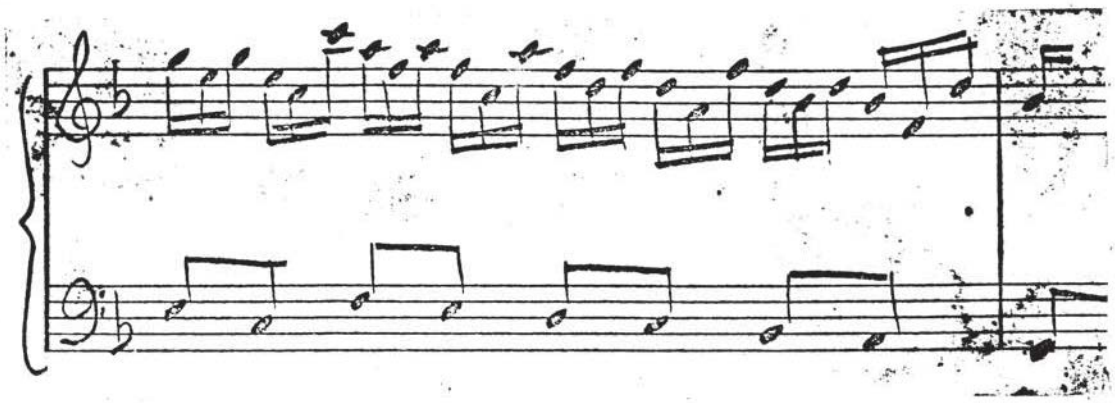
Entrances:	A-m.29	S-m. 31
Tonalities:	I	V
	B	F sharp

* S--soprano A--alto T--tenor B--bass

PRELUDE IN D MINOR
PART I, VI

The prelude in D minor is of a toccata nature. It is based on a broken chord figure which is continuously expanded through harmonic changes involved in the chord progressions themselves, as well as changes in key. The bass eighth notes are sometimes a part of the chord; at other times they are passing notes, as in m. 4, Ex. 4.

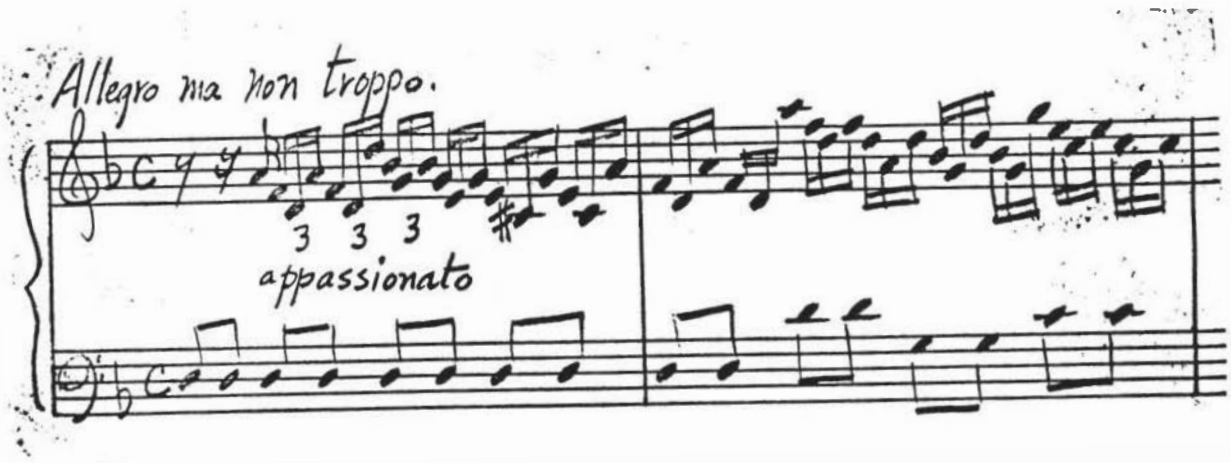
Ex. 4 m. 4



After the cadence at m. 6, a modulatory passage follows. There is sequential treatment at mm. 6-7 repeated in mm. 8-9. At m. 15, there is a long seven measure tonic pedal. The piece closes with a diminished seventh chord, m. 22, and two chords in m. 23 of a dominant minor ninth on A and a tonic $\frac{6}{4}$, followed by a progression of diminished triads which culminate in a picardy third cadence.

The performer should give special attention to the phrasing of this prelude in both lines. The bass should be played legato with a break between repeated notes. The top line needs to breathe also. Logically, these places will automatically fall into place after the phrasing for the right hand has been decided upon.

Ex. 5 m. 1-2

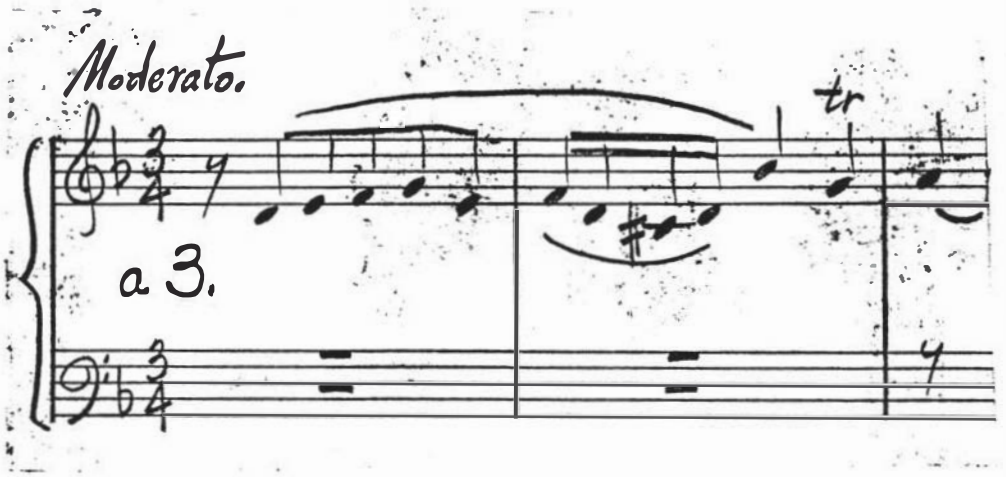


A rocking, rotating wrist must be used to avoid muscle fatigue and to maintain a sparkling movement of sound. Lifting at phrase ends is important, but equally important is a firm, solid attack with each new phrase. Increase and decrease in dynamics should be governed by the harmonic movement. Dissonance and cadence points need to be emphasized.

FUGUE IN D MINOR
PART I, VI

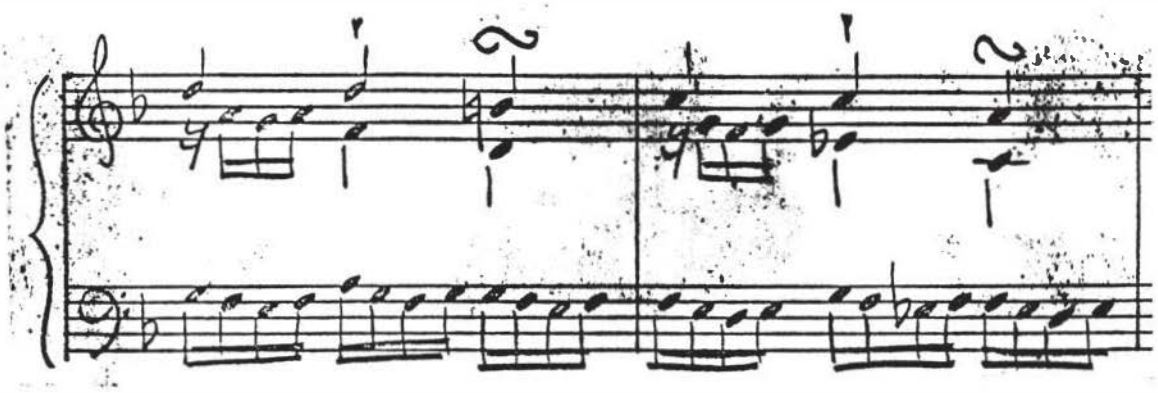
The fugue in D minor may be played with grace. There is a flowing, graceful motion with the entrance of the subject on the second half of the first beat within a triple meter. The contour of the subject itself is, in fact, suggestive of gracefulness with small melodic intervals hovering around the tonic note.

Ex. 6 mm. 1-2



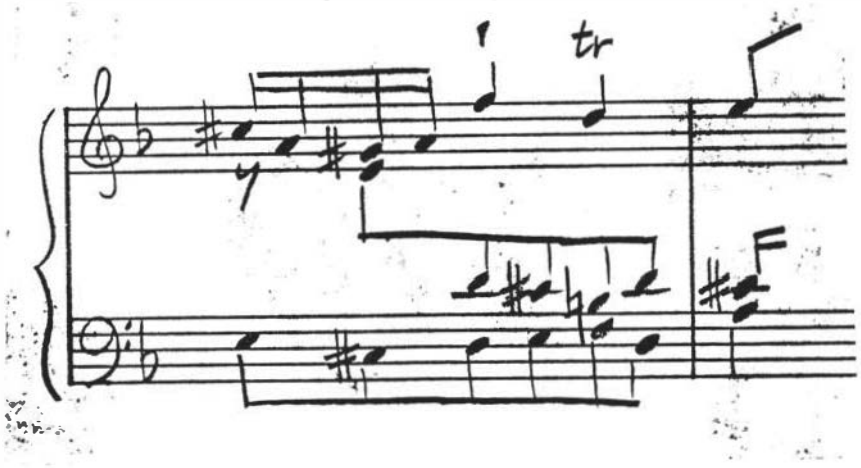
This fugue is not a complicated fugue to analyze. Bach simply gave the entrance of the subject the emphasis. One never knows what voice or in what form the subject will appear next. Inversion is the outstanding device. Inversion of the subject occurs at mm. 12, 14, 22, 27, and 29. In m. 12, one measure of the sugject is cut off in the bass line and also the second measure of the answer above it. There are six stretti, always a measure apart, creating an effect of climactic tension and occurring immediately prior to points of cadence, such as at mm. 17-21. The stretto at m. 27 is the only complete one in that all three voices take part. The episodes; mm. 10, 25, 31, 36; are derived from material found in the countersubject of m. 3.

Ex. 7 mm. 3-4
mm. 10-11



Often the middle voice must be tossed about between hands.

Ex. 8 m. 14



The subject is immediately recognizable, however, regardless of the activity in the other parts, for it has a distinctive rhythmic character of eighth notes followed by sixteenths and ending with two quarter notes, which are staccato and ornamented. This temporal relationship is one of the distinctive elements characterizing Bach fugue subjects.

The performer has chosen to begin the trills in the D minor fugue from the upper auxiliary note and add a termination, even though the trill follows a staccato note and is considered by Danreuther to result in a blurred melodic outline.

Bach's ornamentation agrees entirely with the general practice of his time. He did not innovate or fail to employ all that was good in that direction. It is impossible, therefore, to justify any exception about the execution of the shakes or other ornaments in his music.[7]

When the shake starts after a note staccato or after a rest, it comes under the rule 'melodic outlines must not be blurred.'[8]

There is no eighteenth century authority for beginning such shakes as these on the main note. On the contrary, there is fairly convincing authority for beginning them on the auxiliary.[9]

D MINOR FUGUE
PART I, VI

Exposition

Entrances:*	S-m. 1	T-m. 3	B-m. 6
Tonalities:	i	v	i
	D minor	A minor	D minor

Development

Incomplete entry in the soprano
mm. 8-9

Extensions of latter part of subject into sequence--modulatory
mm. 10-11

Inversion of subject in the alto--modulatory

Inverted and original statements of the subject are used in stretto repeatedly with continuous overlapping--modulatory
mm. 13-20

Stretti of subject with inversions--D minor
mm. 21-30 (closing m. 30--D major)

Extension of latter part of subject into sequence
mm. 31-32

Fragmented subject occurring in stretti between two voices simultaneously--
mm. 33-38 Fluctuates between D minor and D major

Final Section

Entrances:	B-m. 39	T-m. 40
Tonalities:	Fluctuates between D minor and D major within a single statement.	

* S--soprano T--tenor B--bass

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[7]Arnold Dolmetsch, The Interpretation of Music of the XVII and XVIII Centuries (London: Novello & Co. Ltd., 1946), p. 168.

[8]Edward Dannreuther, Musical Ornamentation (London: Novello & Co. Ltd., 1893-1895), p. 165.

[9]Emery, loc. cit., p. 150.

ROBERT SCHUMANN (1810-1856)

Robert Schumann was born at Zwickau in Saxony in 1810. Because his father, an author and book dealer, had intended for his son to study law, Schumann's early musical training was irregular. Nevertheless, the impressions he received from acquaintance with the writings of the literary romanticists were so strong that when he went to the University of Leipzig in 1828 he almost immediately became a member of a literary and artistic circle. At Leipzig he became a pupil of Friedrich Wieck, devoting himself to the mastery of the piano. His goal was to become a concert pianist. In 1830 he received his mother's permission to devote himself entirely to music. His ambition was wrecked very shortly, though, by an injury to his hand which resulted from a mechanical device he had invented to develop finger independence. Schumann was then determined to devote himself to composition.

In 1834 a group of "modernists," of which Schumann was the leader, founded a musical journal, the Neu Zeitschrift für Musik, which was devoted to artistic progress. For ten years he edited this magazine and was the chief contributor of articles. Schumann's aim as a music critic was to act as sympathetic interpreter, but, as a revolutionary, he was untiring in his scorn for conservatism. In order to develop different points of view, he invented the Davidsbund, an imaginary league of young Davites whose purpose was to slay, in discussion, the

reactionary Philistines. It was in the Davidsbund world that Schumann could pose as Florestan or Eusebius. In Eusebius his extreme sensitivity, his introspection, his spiritual loneliness, his hypochondria, and all his unexpressed longings and dreams are gathered together. In Florestan, his bold impulsiveness, his boisterous humor, and his healthy enjoyment of the outside world are revealed. Occasionally, the two merged into one complete personality, Master Raro.

In 1840, after much opposition from Clara Wieck's father, Schumann and Clara were married. Clara was herself a great pianist and was instrumental in making Schumann's music popular. She was also a strong inspiration for Schumann.

In 1844 Schumann's health began to weaken. His nerves were so shattered that he was forbidden to hear any music. The family moved to Dresden where there was little music. His health improved and he was able to resume work. In 1850 he accepted the offer of directorship of the orchestra at Düsseldorf. The family made their home there and, though never a very effective conductor, he lived there until he became a victim of insanity and had to be placed in an asylum near Bonn. He died two years later in 1856.

Style

Schumann is the typical musical romantic with his love for extra-musical associations, lyricism, and self-expression. His music represents pages from a secret autobiography. Often, he cherished a theme or a harmonic progression not only for its intrinsic musical value, but because it recalled to him the precise moment and mood in which it was conceived. He dates a theme used in the finale of the Phantasie, Op. 17, "30.11.36 and wallowed blissfully in it when I was sick,"[10] or another "29 April 38 since no letter came from you."[11] It is most interesting that Schumann takes pleasure less in communicating a mood or emotion than in hugging the secret circumstance of the mood.[12] He obviously took pleasure, too, in hiding behind masks (Eusebius, Florestan, Raro), and burying these secrets in his music. Undoubtedly, there are a number of masks that have never been discovered, and it is clear that his music meant more to him than it can ever mean to anyone else.

Schumann's pieces may be distinguished from predecessors not only in intrinsic charm and fantasy and autobiographical nature, but also by their literary and musical allusions. These abound in the Papillons, the Davidsbündlertänze, the Carnaval, and the Kreisleriana.

Schumann was not very skillful in developing his materials and, as a result, less comfortable with larger forms. Among his keyboard

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[10] Gerald Abraham, "Robert Schumann," Grove's Dictionary of Music and Musicians, edited by Eric Blom (5th ed.; London: Macmillan & Co., 1954), VII, p. 623.

[11] Ibid.

[12] Ibid., p. 624.

works, he is best represented by the short character pieces which are generally in simple ternary form.

No one has ever made the piano sound like Schumann did. His texture is primarily chordal. A favorite device is the interlocked chord which achieves unusual balances of tone. Schumann's melodies are usually short (four measures) and ascending with upward skips at the beginning. Numerous phrases of Schumann contain a delay of the tonic. His music often has countermelodies.

Schumann's rhythms are quite ingenious with many hemiola effects, cross rhythms, and clever use of dotted rhythms. There is a tendency to begin works and phrases on the pick up, and he often prolongs the establishment of key or a cadence, especially at the beginning of a piece.

Schumann's four main style traits, then, are the use of countermelodies, hemiolas, chordal techniques, and his lyrical melodies.

Upon hearing Schumann's Carnaval for the first time, it is very unlikely that the listener will hear the motive of ASCH as the melodic germ for the entire work. It is even more doubtful that he will think of the work as being in variation form. Schumann, apparently, did not expect either of these things to characterize Carnaval or he would have written it so that they did. The pieces in Carnaval are character pieces in a quasi-variation style. For Schumann, the motive itself appears to be a form of personal inspiration for composing Carnaval, and it gives the work unity.

He did not keep this motive a secret, as he frequently did. He let the motive be known, mysteriously, through the Sphinxs about half way through the work. Carnaval is a group of character pieces built, not

only on the motive ASCH, but through the motivation of what the ASCH represented in Schumann's mind.

Carnaval, Opus 9

Carnaval consists of twenty-one short pieces describing various scenes and characters of a masked ball. The work is subtitled "Scenes mignonnes sur quatre notes" (little scenes on four notes) and refers to the use of the word Asch (a small town in which a girlfriend, Ernestine von Fricken, had lived) as a musical motive. "Scha" is composed of those letters in Schumann's own name that are also the names of musical notes.

> The musical equivalents of ASCH and SCHA are various: A flat, E, C, B (since in German, E flat is Es and B natural is H) or A flat, C, B (since A flat is As); and, for SCHA, E flat, C, B, A. These possibilities are given without explanation, as Sphinxes (between viii and ix).[13]

Schumann uses the letters A, E flat, C, B in numbers 2-9 and the numbers 10-18 contain the arrangement of A flat, C, B.

Carnaval is a true reflection of its composer. The characters are outwardly gay and inwardly melancholy. The short pieces of this suite frequently combine the characteristics of binary and ternary form. They are difficult to call simple binary despite their dual sections since tonic-dominant key relationship is seldom present. They are difficult to term ternary form because so many of them deal with only one thematic idea but display contrasts of dynamics or keys. All define a definite character, and the work, as a whole, is typical of Schumann's means of writing on a larger scale—grouping smaller pieces into a series.

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[13]F. E. Kirby, A Short History of Keyboard Music (New York: The Free Press, 1966), p. 265.

Preambule A Flat Major ASCH

Form--sectional

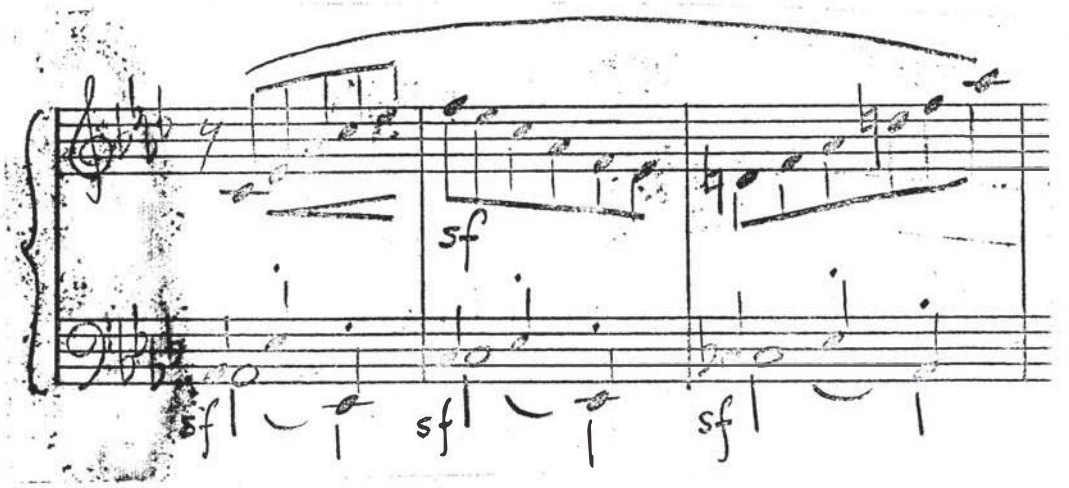
Section I	Section II	Section III	Section IV	Section V
mm. 1-24	mm. 25-46	mm. 47-70	mm. 71-113	mm. 114-139
A Flat Major	A Flat Major	A Flat Major	A Flat Major	A Flat Major

Quasi maestoso - Piu moto - Animato - Presto

The Preambule opens with a majestic and stately introduction of twenty-four measures. Dotted rhythms, a full chordal texture, and a dynamic level of fortissimo comprise the first six measures. Measures 7-10 retain the dotted rhythmic pattern, but the texture thins, and the sound of trumpets is suggested. With mm. 11-24, the fuller texture of the opening six measures returns. A brilliant and quicker moving section follows at m. 25. Much of its energy stems from the hemiola affect. In m. 47, a waltz is suggested, and, in m. 55, hemiola is employed once again. Thematic material from the next section, mm. 71-113, can be found in the finale and the penultimate piece of the Carnaval, Pause. Measures 71-90 of the Preambule correspond with mm. 85-102 of the Finale. Measures 181-197 of the Finale are also taken from this thematic material, but it is a fourth lower there. The twentieth piece, Pause, duplicates mm. 86-113 of the Preambule. And in the Finale, the material from m. 227 to the end is identical with the Presto ending of the Preambule, though it is more extended there. These relationships seem to provide a cyclic and cohesive force for the Carnaval.

The Preambule is not derived from the musical motive ASCH, though the motive is present in mm. 92-98 as accented half notes in the bass line, hidden in the middle of a four-measure phrase.

Ex. 9 mm. 92-98



In order to play the Preambule successfully, with the strong rich tone it requires, special attention to the left hand may be needed. There are many tenths for the left hand found in the introduction, mm. 1-23, and wide leaps in the Presto section which require the entire weight of the arm, rather than just the force of its muscles. The pianist will need to take chances, releasing the arm and striking the chords in one motion, rather than feeling the chords lightly with the fingers and then pushing down. In mm. 99-109 the crescendo to fortissimo will be less difficult to attain if the entire right hand and arm are used for each note, rather than attempting this passage with only the fingers. Instead of finger movement alone, the pianist should think of his fingers, hand, and arm as one, using the arm and hand, as well as the appropriate finger for each note. This requires a slight turning arch movement of the arm and hand. The fourth and fifth fingers especially will need this support of the hand through a slight slant of the hand to the right.

2. Pierrot E Flat Major ABsCH

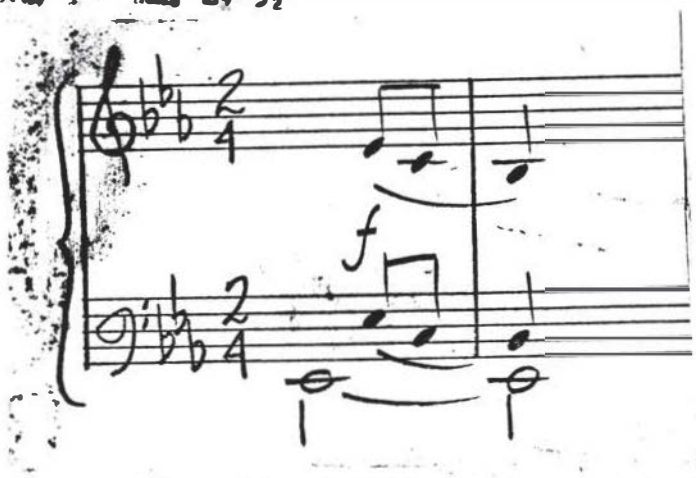
Ternary Form

A	B	A	Coda
mm. 1-8b	mm. 9-23½	mm. 23½-39½	mm. 39½-50b
E Flat Major	D Flat Major C Minor	B Flat Major	E Flat Major

Moderato

Pierrot is a clown of the commedia dell' arte. Ernest Hutcheson suggests that the three-note motive which appears between phrases is like a friendly "how-d'ye-do" to the crowd as he strolls around.[14]

Ex. 1[illegible] mm. 2½-3½



The motive ASCH is used as a thematic pattern for the A sections of the ternary form. The motive is heard, first, in the tenor voice while the upper voices, in octaves, are duplicating this melody at the interval of a sixth. The upper voice moves simultaneously a sixth higher, but in a lower register. These two phrases are interrupted by the three-note motive which occurs in each of the three sections (the "how-d'ye-do" motive). This little motive is not just

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[14] Hutcheson, loc. cit., p. 163.

thrown in; however, it is needed to make a four-measure phrase. The sustained sound of the bass line functions as a pedal point. Section B, mm. 9-23½ complaments section A. Though there is no inversion of intervals, the general outline is reversed. The motive does not actually appear in this section, but structurally the same language is being spoken. The first phrase in section B is in B flat. The second phrase, at m. 12, is in G minor. Besides key change, this section contrasts rhythmically with section A. Syncopation occurs through the prolonging of the second count of the measure over the bar line to the first count of the succeeding bar. Also, in contrast to the static bass line of section A, section B has a chromatic bass. The return to section A is followed by a coda, m. 39½, built on eighth note figures, at a dynamic level of fortissimo. At m. 46 there is a break and in m. 47 a sudden drop to piano on a dominant chord superimposed on a tonic pedal, which is held for five counts before resolving to a tonic triad.

In performing Pierrot it is important that the note E flat in the bass, the pedal point, be struck firmly so that it will not die away too soon. Also the motive in the tenor voice must be brought out.

3. Arlequin B Flat Major AEsCH

Binary Form

A	B
mm. 1-24	mm. 25-44
B Flat Major	B Flat Major

Vivo - a tempo

Arlequin is also a clown of the commedia dell' arte. His graceful leaps and bouncing jubilant movements contrast well with Pierrot's reflective attitude.

Though the A and B sections are both in the key of B flat major, section B begins on the IV^6_4 chord (m. 17), while section A begins on the dominant, not resolving to the tonic until the end of the first eight-measure phrase. This delayed resolution is a common trait of Schumann.

The motive ASCH forms the first four notes of the seven-note theme, which is used in both sections A and B. Section A is constructed in eight-measure phrases, while section B is in four-measure phrases in mm. 17-24 and two-measure phrases in mm. 25-28. The rhythm of mm. 1, 3, 5, and 7 in section A is retained in section B, although the melodic aspect of the motive ASCH is represented only in general outline. Throughout the entire piece the accent falls on the second beat in the measure of the theme. As the phrases shorten in section B, this displaced rhythmic effect comes at closer intervals, forming a slight climax.

4. Valse Noble B Flat Major AEsCH

Ternary Form

A	B	A
mm. 1-8	mm. 9-25	mm. 26-40
B Flat Major	G Minor	B Flat Major

Un poco maestoso

The Valse Noble is a very beautiful waltz with a stately opening. A very lyrical section follows at m. 9 with a return to the rhythmically pointed initial material at m. 26.

The motive ASCH is used as the beginning of the four-measure theme which is characterized by the rhythmic pattern  The diminished fifth forming the first interval of the melody gives a melancholy effect. Also the piece begins on a lowered seven chord with diminished intervals. The bass descends chromatically, finally establishing B flat major at the end of the eight-measure phrase.

In m. 26, when section A returns, the opening melodic interval is a minor tenth, emphasizing the melancholy effect even more. Possibly the connecting link between sections A and B is the opening interval or rise upwards.

Section B may be played the first time emphasizing the top line and, for a very lovely contrast, the second time through is very effective with the first and fifth notes of the lower voice being brought out slightly above the other voices. This emphasizes the dissonant second which initiates the material.

5. Eusebius E Flat Major AEsCH

Binary Form

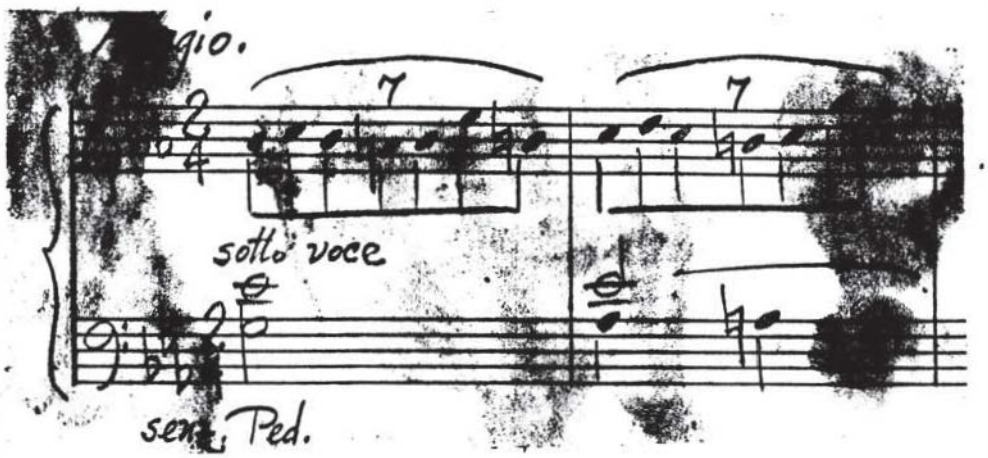
A	B
mm. 1-8	mm. 9-32
E Flat Major	E Flat Major

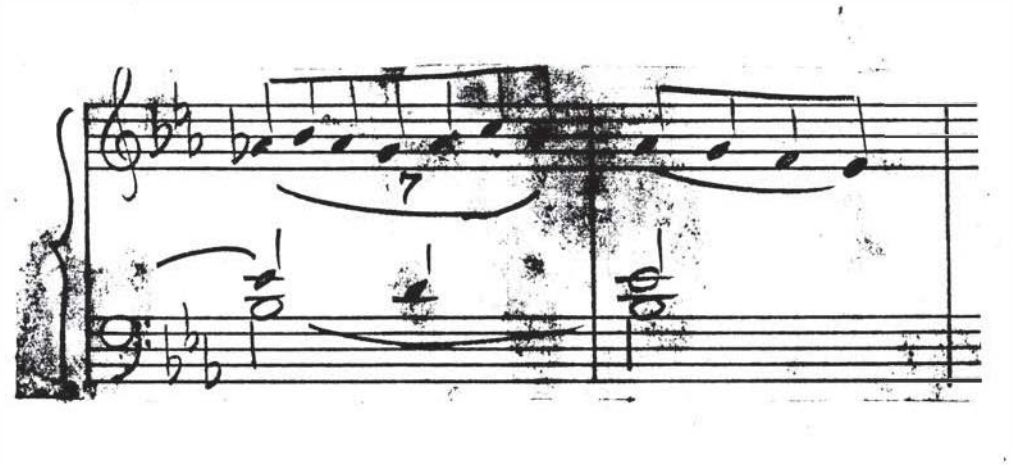
Adagio - Piu lento, molto tenerezente

Eusebius represents the mild side of Schumann's nature--the introvert. He is depicted very beautifully in Carnaval and could hardly be a more convincing contrast to the ardent Florestan who follows.

The motive, AEsCH, is somewhat difficult to find in the theme of Eusebius. It is intermingled within a pattern of fourteen eighth notes which occur in the first two measures of the four-measure theme. The seven-note grouping in the top voice along with the manner in which the melody turns back on itself is suggestive of Eusebius, the dreamer. The diatonic movement of the top voice against chromatic lower voices also contributes to the tranquility and mildness of Eusebius.

Ex. 11 mm. 1-4





Section B, m. 9 is derived from the theme of section A. There is a change in the rhythmic pattern as well as the intervals of the latter part of the theme. Beginning with m. 17, sections A and B are presented with a fuller texture. Octaves and chords replace single notes in the upper voice and tenth and thirteenth chords replace the two-voiced chords in the left hand.

6. Florestan G Minor AEsCH

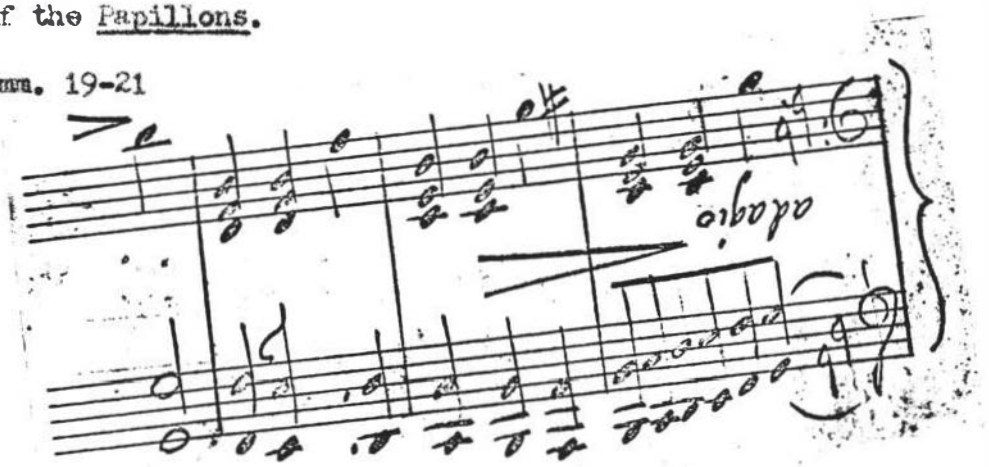
Binary Form

A	B	Coda
mm. 1-30	mm. 31-45	mm. 46-57
G Minor	B Flat Major	G Minor
	G Minor	

Passionato - Adagio - a tempo

Florestan represents the fiery side of Schumann's nature--the extrovert. He enters with great force but calms down for a reminiscent moment of the Papillons.

Ex. 12 mm. 19-21



His exit, as impetuous as ever, can cause the listener to rise from his seat.

Section A begins on the dominant and never actually cadences on the tonic in G minor. There are large upward skips followed by rapid descents. A feeling of unrest is established with the repeated occurrence of the leading tone, F sharp, which serves as point of accent on the second beat. The shift of accent is typical of Schumann. The changing tempi and mixed thematic materials are also Florestan traits. A nervous quality results from vigorous passages alternating with slow, light passages of the Papillons.

In section B, m. 30, the key of B flat major is established with a more gentle character. The material following this section, m. 41, returns with the opening thematic material of section A and ends with extreme force and excitement, created through the repetition of an accelerating rhythmic pattern that culminates at a high point of a crescendo on a vii chord. This movement to a tentative chord results in a direct link with the following piece.

7. Coquette B Flat Major AEsCH

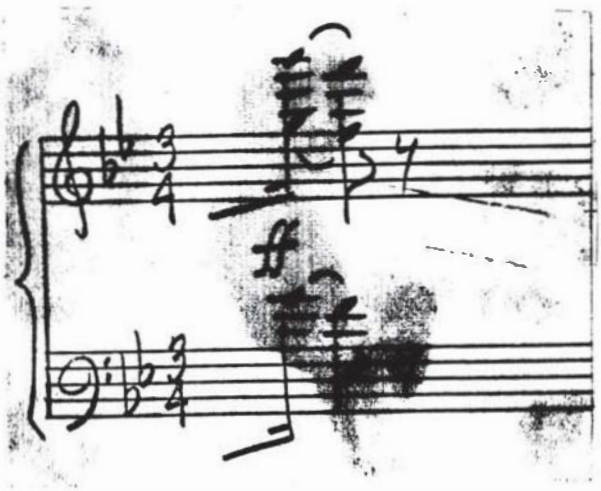
Rounded Binary Form

A	B	(A)
mm. 1-36	mm. 37-43	mm. 44-60b
B Flat Major	C Minor	B Flat Major
	G Minor	

Vivo

Coquette is a leading character of the commedia dell' arte. In Carnaval, Schumann portrays her as a flirtatious woman at the masquerade. The following little figure, says Ernest Hutcheson,[15] probably represents Coquette wielding her fan flirtatiously.

Ex. 13 m. 5



The motive AEsCH is molded into a very rhythmic figure which represents the theme of Coquette and upon which the whole piece is built. The key of B flat is not established until m. 3. At m. 4 the theme begins on the dominant. The numerous accidentals and chromatic cadential points and chord progressions confirm B flat major. (e.g. mm. 3, 4, 60a, 60b).

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[15] Ibid., p. 163.

8. Replique G Minor AEsCH

L'istesso tempo

Coquette's fan stays quiet in Replique. Ernest Hutcheson asks: "Is it remonstrance on her heartlessness?"[16]

The thematic material of Replique is derived from the introduction of Coquette. The piece suggests that Coquette is reflecting upon her flirtatious mannerisms. This idea results, in the opinion of the present writer, through the reversed direction of Coquette's rhythmical theme, for in Coquette the theme is an ascending rhythmical figure; in Replique the pattern is a descending pattern and characteristic of a mood of reflection.

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[16] Ibid., p. 164.

Sphinxs

Schumann inserted the Sphinxs between Replique and Papillons. They were apparently included for purposes of clarification, clearly illustrating the combinations of the letters ASCH which Schumann uses in Carnaval. "Clara Schumann tells us wisely that they are not to be played."[17] Most authorities agree that the Sphinxs should not be played. There are exceptions, however, and Horowitz is one. He has recorded Carnaval, playing the Sphinxs in tremolo octaves in both hands.

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[17] Ibid.

9. Papillons B Flat Major AEsCh

Ternary Form

A	B	A
mm. 1-16	mm. 17-32	mm. 1-16
B Flat Major	B Flat Major	B Flat Major

Prestissimo

Papillons is meant to represent butterflies. Schumann has used Papillons before as the title of his Suite, Op. 2. The Papillons in Carnaval, however, is not related melodically to the suite, but it is related in character. The suggestion of spring and butterflies is created here (section A) through the fluttering sounds of the sixteenth notes above the quasi horn sounds of the lower parts.

In section B, m. 17, the sforzati accents on the first and second beats of each measure move chromatically upward within a sixteenth note pattern that is divided in groups of twos between the hands, and suggests that someone is attempting to catch the butterflies. The catch is represented with the cadence in mm. 20 and 24. At m. 25 the butterflies seem to fly off in a carefree playful manner, illustrated by the syncopated legato style which is tossed about between hands. In m. 29 the chase is resumed with a cadence at m. 32 followed by a return to section A.

10. Lettres dansantes E Flat Major AsCH

Ternary Form

A	B	A
mm. 1-24	mm. 25-32	mm. 1-24
E Flat Major		

Presto

Lettres dansantes is one of the various dance movements which mark the progress of the ball. It contains many grace notes and syncopated effects. The grace notes precede the E flat and the B of the motive AsCH. A pedal point on B flat is repeated in each measure of the piece except for the four measures from mm. 13-16 when Schumann shifts to the neopolitan. The piece is in a leggierissimo style within a tempo of presto. The dissonance which seems to provide a sense of accent and a stronger sense of harmonic movement continues to the final measure, allowing only a fleeting moment of tonic to be heard.

11. Chiarina C Minor AsCB

Binary Form

A	B
mm. 1-17	mm. 18-42
C Minor	C Minor

Passionato

Chiarina is Schumann's term of endearment for his wife, Clara. The motive AsCB forms the first three notes of the theme. Chiarina is the only piece in Carnaval that uses the motive as the entire theme. Nothing is added. The motive is simply repeated over and over with a reiterated rhythmic pattern of  while the intervals gradually expand; the bass line descends chromatically to a dominant cadence at the end of the first phrase (m. 7). The second phrase is strengthened with octaves in the top two voices but also progresses chromatically to a cadence on the tonic, this time in m. 16. At m. 27, section B, the top voice is changed melodically before the return (m. 35) to the initial theme.

The impassioned effect of Chiarina is obtained largely through the anticipation at the end of each measure and also through the long stretches between cadence points. For example, the first cadence on the tonic in C minor does not come until m. 17.

Interpretation of passionato can be expressed through a slight rhythmic freedom by the performer.

12. Chopin A Flat Major (No allusion to the letters)

Binary Form

A	B
mm. 1-7	mm. 8-14
A Flat Major	E Flat Major

Agitato - a tempo

Chopin is sheer beauty in the best Romantic tradition. No use is made of the letters in this little piece, for it was written earlier as variation number fourteen in a set of sixteen variations on Schumann's theme from Album Leaves. It is truly the sound of Chopin with the arpeggiated accompaniment held by the pedal in each of the measures and with its singing melody. It, no doubt, represents a nocturne. The Chopinesque coloratura at m. 10 shows the imitation Chopin made so frequently of Bellini vocal lines.

The melody should sing above the accompaniment, which should be kept light. The first bass note of each measure may be slightly strengthened to emphasize the interesting sounds formed harmonically with the first note of the melody.

13. Estrella F Minor AsCH

Ternary Form

A	B	A
mm. 1-12	mm. 13-28	mm. 29-36
F Minor	F Minor	F Minor

Con affetto - Piu presto, molto expressivo - Tempo I

Estrella represents Schumann's girlfriend, Ernestine von Fricken. She appears to be an energetic woman and a possible mate for Florestan. The motive forms the first three notes of the four-measure theme. The theme is presented in octaves at a dynamic level of fortissimo. The motive is stated in its original form only at the beginning of sections A (mm. 1-2). The second phrase in section A is related rhythmically and in general outline and may be thought of as an extension of the theme.

Section B contains a rhythmic, tempo, and dynamic contrast. Gradually the top voices move upward against a static bass note. The weak beats are the accented ones now, providing a strong sense of drive. Along with this driving rhythm, there is also a feeling of tension created through the dominant pedal point. Section B is built over a dominant pedal point, not reaching the tonic until the return to section A. The piece closes abruptly.

14. Reconnaissance A Flat Major AsCH

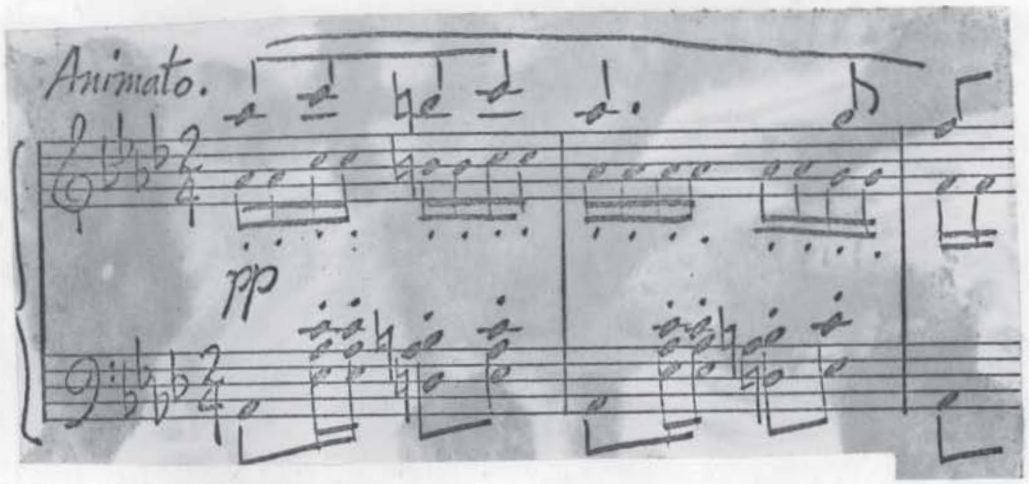
Ternary Form

A	B	A
mm. 1-16	mm. 17-44	mm. 45-60
A Flat Major	B Major	A Flat Major

Animato

John Gillespie suggests that Reconaissance represents the time of the unmasking.[18] Sections A contain a very legato melody in the soprano line with a staccato inner voice played with the thumb. This is built above a staccato chordal accompaniment in the left hand with the rhythm

Ex. 14 mm. 1-2



The first three notes of the four-measure theme forms the motive AsCH, and this same melodic pattern is used for each section of the ternary form with different notes in the B section.

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[18] Gillespie, loc. cit., p. 214.

There is no cadence in the last measure of the first A section, m. 16, but a very smooth transition moves into B section in B major at m. 17. The third of the tonic chord is lowered on the second beat of m. 16, forming a minor tonic chord in A flat and enharmonically spelling a VI chord in B major. This A flat minor was also used at m. 10.

In section B, m. 17, the theme is presented with canonic imitation between the soprano and bass voices. The inner parts are rather static with a syncopated rhythm. Again, at the end of section B, m. 44, there is no cadence, but a modulation back to A flat leading into the return of section A. This is one of the few typical ternary forms in Carnaval.

In section A, the repeated notes, to be played with the thumb, must be light and even. It is helpful to keep the thumb in close contact with the keys to maintain a balanced motion.

15. Pantalon et Colombine A Flat Major AsCH

Ternary Form

A	B	A	Coda
mm. 1-12	mm. 13-20b	mm. 21-34	mm. 35-38
A Flat Major	D Flat Major	A Flat Major	F Major

Presto - meno Presto - Tempo I - a tempo

Pantalon et Colombine are also characters in the commedia dell' arte. Pantalon is Colombine's jealous guardian and a principal figure in a Harlequinade. Colombine is Harlequin's sweetheart. The ternary form with a coda lends itself well to the suggested action in this piece. The A sections sound as if Pantalon and Colombine are quarreling. The theme is two measures long, the motive AsCH forming the first three notes. The sound of a quarrel, mm. 1-4, is seemingly representing Colombine's soprano voice with the motive in the top line. The staccato lines move in contrary motion, revealing apparent anger. She is answered by Pantalon, mm. 5-8, in the tenor voice in the dominant now. His anger is accentuated through the force of the sforzando chords above his voice. After Colombine speaks once more, a sweet, lyrical legato B section follows. This section, in D flat, with imitative first notes, seems to represent a period of making-up and forgiving. It contrasts with the agitated section A in tempo, key, and style. It is marked meno Presto, contains legato motion, and is based upon a contrasting theme or motive which suggests the new conversation. At m. 21 the quarreling resumes, but with the coda, at m. 35, they have made up once again.

The coda combines the idea of contrary motion, found in sections A, with the legato style of section B, and the modulation to the key of F helps establish this complete change of atmosphere.

16. Valse Allemande A Flat Major AsCH

Molto vivace

17. Paganini F Minor AsCH

Intermezzo Presto - Tempo I ma piu vivo

Ternary Form

A	B	A
Valse Allemande (abba)	Paganini	Valse Allemande (abba)
A Flat	F Minor	A Flat

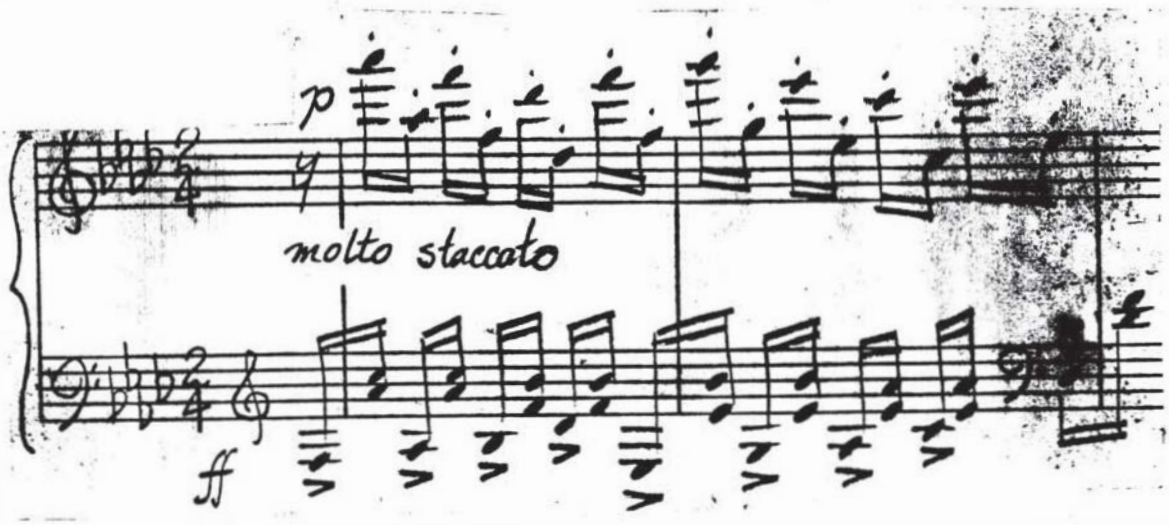
Valse Allemande is the third dance movement heard, representing the progress of the ball. It is a German waltz. Both the a and b sections accentuate the second beat of each measure. Section a is characterized by the following rhythmic pattern  and the opening interval of a descending sixth followed by rising diminished fifths. Large descending intervals follow.

Section b emphasizes the second beat through accent in the bass part. Sections a and b are contrasting in that the lack of downbeat in section a is replaced with a strong downbeat in section b. Probably this waltz was intended to be played in the style of the German waltz with a slight pause before the first beat of each measure. The motive forms the first three notes of the theme which contains measures of static pedal point, followed by four measures of cadential movement. Again, Schumann has extended his theme through a rhythmic relationship and a general similarity in thematic outline.

The Valse Allemande is interrupted by the appearance of Paganini, who has brought his violin to perform a short caprice.

In m. 25 he sees Estrella listening and compliments her by playing her motive. This instance is the only one in Paganini in which the motive can be found.

The piece begins with a rhythmic overlapping of fortissimo in the left hand, which is legato, against the staccato piano in the right hand. Ex. 15 mm. 1-2

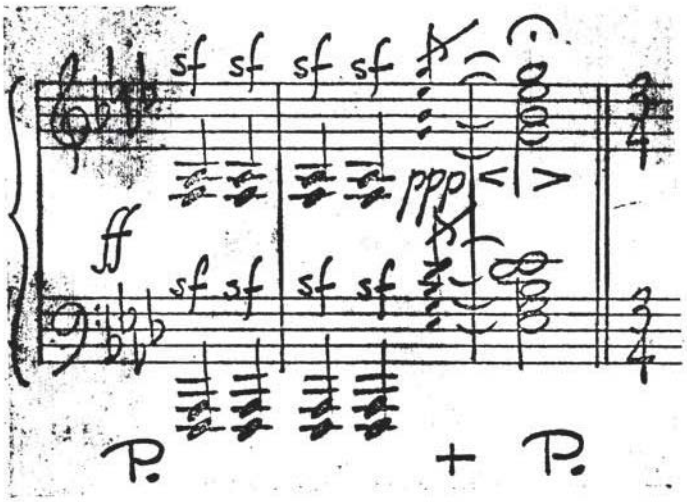


A contrast in key and style is secured at m. 9 with the long legato lines and change to the major mode. At m. 9 and m. 22 the contrary motion provides a strong contrast in motion.

In performing this piece the pianist will tire very quickly if he does not use a rocking motion and arm weight with both hands. Touch here is difficult. The overlapping groups of sixteenth notes between the hands and the paired sixteenth notes in the right hand present a challenge to the performer. For ease in performance as well as musical clarity the pianist should take advantage of phrasing, taking quick breaks at the ends of phrases.

At the end of the piece, m. 35, there is a striking pedal effect:

Ex. 16 mm. 1-2



The ppp chord is touched very lightly, but it will not be heard until the pedal is changed. The harmonic overtones produce an organ-like quality of sound. With this, Paganini suddenly vanishes, and the waltz begins once more. With the return to the Valse Allemande ma piu vivo, a ternary form evolves, Paganini representing the B section.

18. Aveu A Flat Major AsCH

Ternary Form

A	B	A
mm. 1-4	mm. 5-8	mm. 9-12
F Minor to A Flat Major	A Flat Major	F Minor to A Flat Major

Passionato - a tempo

Ernest Hutcheson suggests that Aveu represents a period of confession of love.[19] The motive AsCH forms the first, second, and fourth notes of the theme which is two measures long.

Aveu is one of the shortest pieces of the set. Schumann's use of the slur and rest creates a breathless effect in both sections A and B.

There is contrast between sections in key, and in section B the dynamic level is pianissimo, but octaves replace the single note melody of section A. There is a long descent in the right hand against the rising left hand, meeting for the return of A, m. 9.

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[19]Hutcheson, loc. cit., p. 165.

19. Promenade D Flat Major AsCH

Form--sectional

Section I	Section II	Section III	Section IV (Coda)
mm. 1-32b	mm. 32b-48	mm. 49-70	mm. 71-93
D Flat Major	Modulatory	D Flat Major	D Flat Major

Con moto - a tempo

Promenade may possibly be a moonlit walk in the gardens. The little ritornello, printed in small notes, represents the whispered responses to the ardor of courtship.[20]

The motive AsCH forms the first three notes of the five-note theme which is syncopated and eight measures long. The theme is developed beginning at m. 33 as it modulates through B flat major, F major, and B flat minor, returning to D flat major. The seven-measure return to section I is in the original key--D flat major. Next, the second measure of theme A is extended into a strong climax at m. 64. The bridge used for the return to theme A, mm. 47-48 is now built into a long coda, mm. 71-93. Periods of lingering sweetness before the Pause, which follows, give the lovers time to rejoin their friends.

20. Pause A Flat Major

TEMPO - Moderato VIVO

Pause seems inappropriately titled for it is not a pause at all. It is taken from the Preambule here at a faster tempo and has the effect of a transition which seems to set off the final number.

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[20] Ibid.

21. Marche des Davidsbündler contre les Philistins A Flat Major AsCH

Form--sectional

A	B	C
mm. 1-246	mm. 25-83	mm. 84-98
A Flat Major	C Minor	C Minor to E Flat Major

D	B	C
mm. 100-120	m. 121	mm. 179-194
E Flat	F. Minor	F Minor to A Flat Major

Coda
mm. 225-282
A Flat Major

Non Allegro - Molto piu vivo - Animato - Vivo - Animato molto - Vivo - Piu stretto

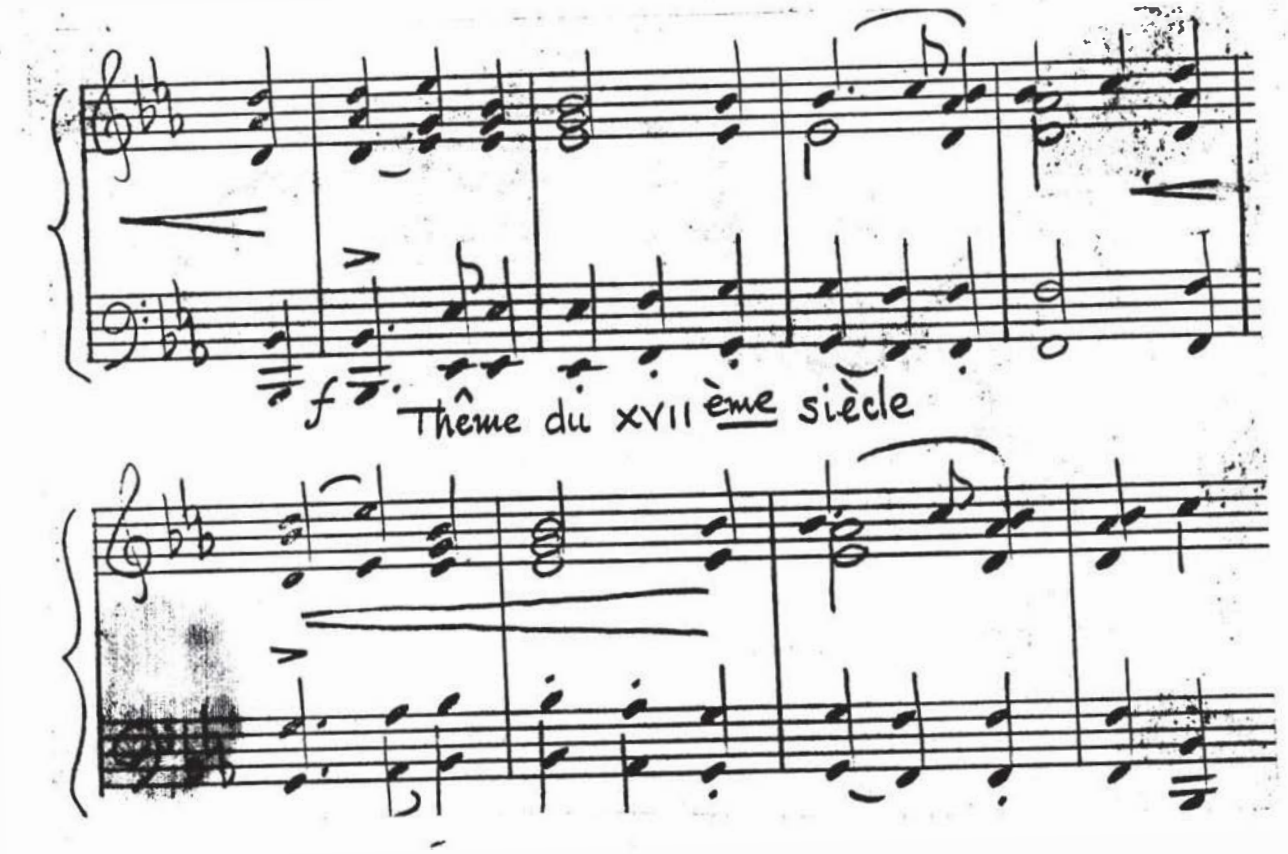
The Finale opens heroically. It is a tribute to those composers who advocated progressive and refined musical culture--not the old conservative traditions. In a war-like march, full of spirit, the Davidsbundler leads a triumphant attack against the Philistines.

There are many contrasting sections in the Finale with various tempi, keys, and thematic elements.

Section A is in A flat major. The motive AsCH is announced in bombastic chords, forming the first three notes of the four-measure theme. The section continues in a triumphant full-textured style with very steady and pronounced triple meter.

Section B abruptly changes to the key of C minor and is lighter in texture and quicker in tempo, gradually increasing in volume and ending sharply on a sforzando chord. The next phrase of this section, m. 41 1/3, begins at piano, increasing in volume as well as speed and leading into the old seventeenth century German tune Grossvatertänz, which is presented in E flat major, B flat, and C minor.

Ex. 18 mm. 53-60



This German tune represents the reactionary, old-fashioned composers whom Schumann designates as the "Philistines." From m. 51 on he uses the themes of the Davidsbund and that of the Philistines in counterpoint against one another to demonstrate their battle. Sections C and D correspond with sections IV and V of the Preambule. Schumann then revives the battle in section B, this time in the tonic A flat. Section C returns in the relative key of F minor and section D in the tonic A flat before he moves to the victorious coda in the key of A flat. The rhythm of the coda relates to that of the Davidsbündler music, showing them as the victorious party.

MAURICE RAVEL (1875-1937)

Maurice Ravel was born in 1875 in the Basque region of France. Shortly after his birth the family moved to Paris, and in 1889 he entered the Conservatoire. Ravel was an excellent pianist and a brilliant student. He used the literature of Schumann, Chopin, and Liszt (especially Liszt) as a starting point in pianistic technical procedures, while Debussy, Chabrier, Satie, and Borodin contributed to the formation of his style of composing.

Ravel published his first works in 1895, and by 1899 one of his works, Pavane pour une Infante de'funte, had become famous. By 1904 his first real triumph came with the introduction of his Quartet in F Major. Critics for the first time attached the word masterpiece to his work.

The year 1904 was also important in Ravel's life because of his association with the group "Societe des apaches." This group sponsored innovation and experiment, promoted music of the "Russian Five," and apotheosized Claude Debussy.

In 1905, Ravel made his fourth unsuccessful attempt to gain the Prix de Rome. Many musicians felt that partiality was being shown toward less gifted composers. A scandal arose, and though Ravel felt deeply hurt, much attention was directed toward him.

Just two years later, Ravel was once again the center of a storm. With the premiere of Histoires naturelles, a major scandal arose when he was accused of plagiarizing Debussy. Once again he received much attention, but it was not until 1911 with L'Heure espagnole that he achieved fame as a composer. This was the beginning of his public career.

Between 1907 and 1914, Ravel composed continuously, but with the outbreak of the war in 1914, he began to serve in the armed services as a driver in the motor transport corps. The war seriously affected him both physically and mentally, and he was discharged just before the death of his mother. The strain of the war, along with the shock of his mother's death, caused Ravel to sink into a mood of severe depression. It was in this state of depression that Ravel resumed working and wrote Le Tombeau de Couperin. During this time Ravel had bought a villa in the Ile-de-France: Monfort l'Amaury, which was his home for the rest of his life. While living here he continued writing works of importance. In 1927 he received world recognition with his composition, Bolero. In 1928, now regarded as the foremost composer in France, Ravel accepted an invitation to tour the United States, conducting his own works. With the passing of the twenties he slipped into a period of depression once again. His last important works were completed in 1931. In 1932, Ravel was the victim of a car accident in Paris. He suffered greatly with pain and partial paralysis. As his condition worsened, a brain operation was decided upon in 1937. Ravel never regained consciousness after the operation, and he passed away nine days later.

Style

Ravel's characteristic style lies in ordered rhythm, color, and atmosphere within form, and it is typically represented by the dance. Ravel favored the smaller forms, but because he experimented continuously with many different forms and leaned toward impressionism in his earlier period of composing and toward neo-baroque traits in later life, he is not actually a representative of any one style. In general, Ravel's temperament is precise and restrained, and all of his works reveal clear-cut, carefully planned treatment of materials. Ralph Vaughan Williams has described Ravel's music as "complex, but not complicated."[20]

Ravel's keyboard style represents an original contribution to music. It is original, though as a synthesis rather than being completely novel. The finger technique is based on that of Scarlatti and the French harpsichord writers of the eighteenth century. The touch required is not beyond that needed for Chopin, nor is the phrasing unlike Chabrier's; but Ravel has combined familiar ingredients into an original, though fundamentally traditional, style of his own. And it is this link with tradition that distinguishes his music from his contemporary, Debussy.

As the main representatives of impressionism, Ravel and Debussy are inevitably compared. Ravel was a great innovator of harmonic and pianistic techniques, but within the classical tradition. Debussy

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[20]Peter S. Hansen, Twentieth Century Music (Boston: Allyn and Bacon, Inc., 1967), p. 37.

created a new world of feeling as well as a new compositional approach; his imagination dictated his composition procedures, while Ravel's imagination seems to be stimulated by pianistic and compositional problems.

The following comparison has been made in chart form so that the reader may see more quickly and remember with greater ease the style characteristics of and the differences between Ravel and Debussy.

Ravel	Debussy
Objective	Subjective
Traditional forms	Illusive forms
Definite thematic material	Fragmentary thematic material
Thematic development	Little thematic development
Firm sense of key	Vague sense of key
Modal and pentatonic scales	Modal, pentatonic, and whole-tone scales
Concrete rhythmic organization (Spanish rhythms often)	Veiled rhythms (Spanish rhythms often)
Diatonic dissonance (Major 7ths, supertonic 9ths)	Tonally ambiguous (9th and 11th chords built on anything but the dominant. Chords with added tones)
Precise	Visionary
Often resembles Liszt	Often resembles Chopin
Frequently uses high dynamic level	Seldom reaches high dynamic level
Brightness	Twilight gentleness

Le Tombeau de Couperin

"Le tombeau" has been used by several composers as a title for a composition written in memory of a deceased person. French composers of the Baroque period wrote such pieces in commemoration of friends or famous composers. D'Anglebert wrote one for his teacher Chambonnieres, Francois Couperin for Lully and for Corelli. Ravel revived this custom in his Le Tombeau de Couperin.

The suite, Le Tombeau de Couperin, is considered the peak of Ravel's neo-baroque writing. He wrote it after the war, during the year of 1917, as a tribute to Couperin, dedicating each movement to a friend killed in the war.

The first two movements consist of a prelude and fugue. Three dances follow. The first is a forlane, the second a classic French minuet, and finally a rigaudon. The concluding movement is a toccata.

The music is a harmonious blending of the old and the new. Modern techniques are exploited within the frames of sixteenth century forms and dances. All of the movements are in E minor with the exception of the rigaudon which is in C major.

Prelude: E Minor

EXPOSITION:

mm. 1-4 Theme A
E minor
i

mm. 5-9 Bridge
modulatory
chromatic

mm. 10-13 Theme A
B minor
v

mm. 14-21 Transitional passage
modulatory
chromatic

mm. 22-29 Theme B
C lydian mode

mm. 30-31c Theme A
E minor
i

mm. 32a-32c (second ending) Theme A
E minor
i

DEVELOPMENT:

mm. 34-58 Themes A and B
modulatory

RECAPITULATION:

mm. 59-68 Transitional passage
modulatory
chromatic
ninth chord in accompaniment

mm. 69-83 Theme B (modulatory extension)
f sharp lydian mode

mm. 84-95 Coda
E minor
i
(built on theme A)

I. Prelude E minor 12/16

Modified Sonata Allegro form

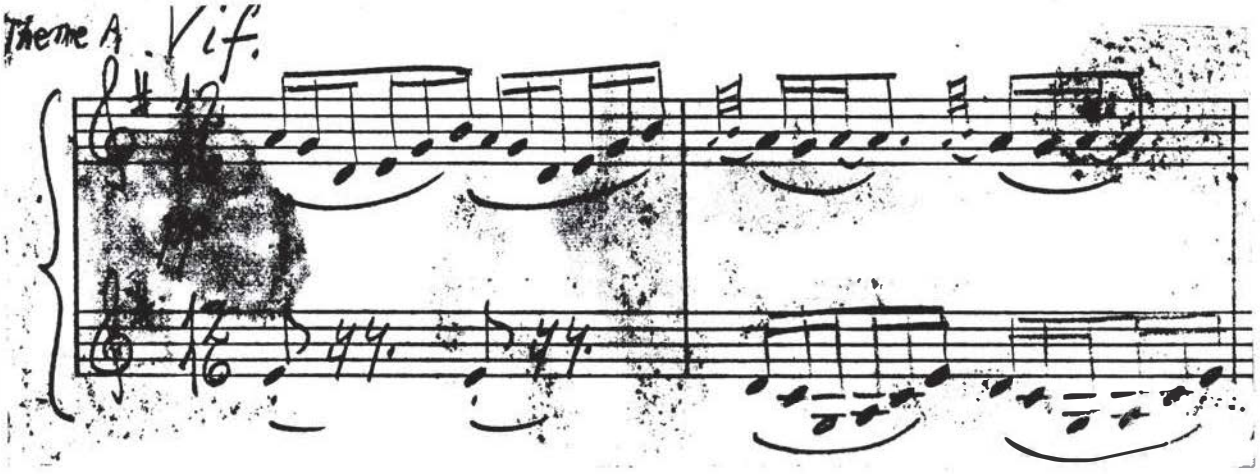
Vif

The use of the prelude as an introduction to a suite originated in the Baroque period. It was usually built on a single figure which was repeated and extended through the composition. Such is the case with Ravel's prelude for his suite, Le Tombeau de Couperin. Here, triplets of sixteenth notes are found in every measure, and when the piece is played at the proper tempo, it takes on a brilliant pianistic sound.

Ravel seems to be suggesting sonata allegro form, but he has not actually adhered to the traditional design of sonata form. Theme B is in C lydian rather than the expected dominant. The recapitulation is not an exact repeat of the exposition thematically as theme A is not stated, and theme B, again in the lydian mode, is built on F sharp this time. The tonic key of E minor does not return, in fact, until the beginning of the coda, which is built on theme A.

Theme A is characterized by its pentatonic sound and the bagpipe effects by the drone bass, and theme B is characterized by its melodic shape, the presence of the mordent, and differing note values.

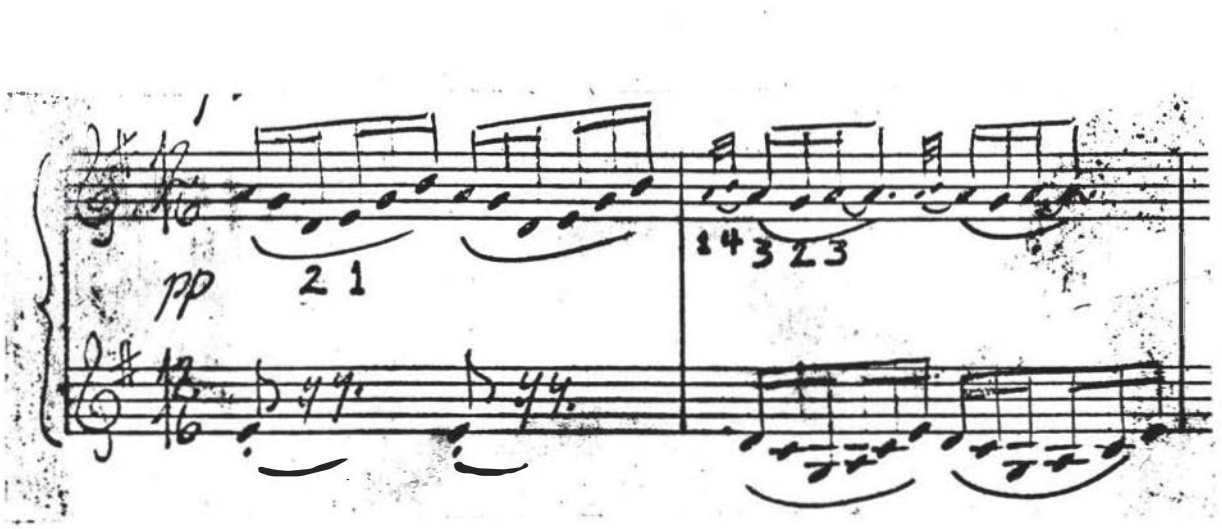
Ex. 19 ms. 1-2



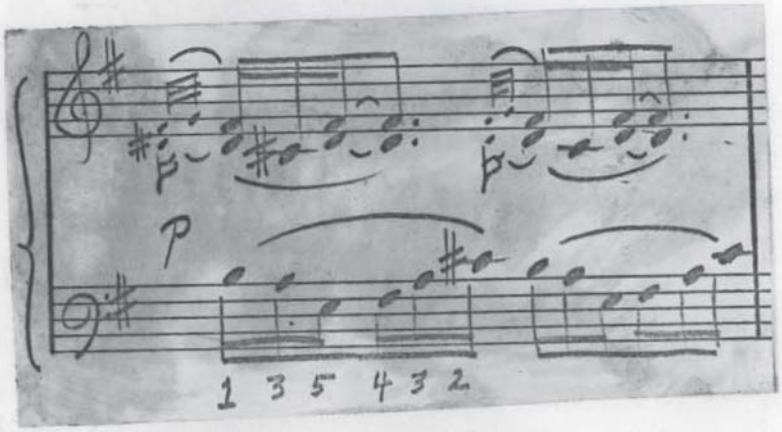
The texture of the prelude, which is predominantly two-voiced, and the fact that it is built on a single figuration recalls the baroque prelude. The closeness of hands could be in imitation of Scarlatti whom Ravel greatly admired. The pentatonic and modal sounds, the wide span of the melody in theme B, the emphasis on the treble register, the cross rhythms (e.g. mm. 7, 22, and 24), the large crescendos and diminuendos represent the impressionistic elements in his writing.

Attention should be given to the inverted mordents which fall frequently on the strong beats. They should be played on the beat and fast enough to prevent a delayed second or eighth beat in the line containing the mordent. Once a satisfactory fingering has been decided upon, the music lies well under the hands, and the required speed is less difficult to attain. The following examples illustrate suggested fingerings.

Ex. 20 mm. 1-2



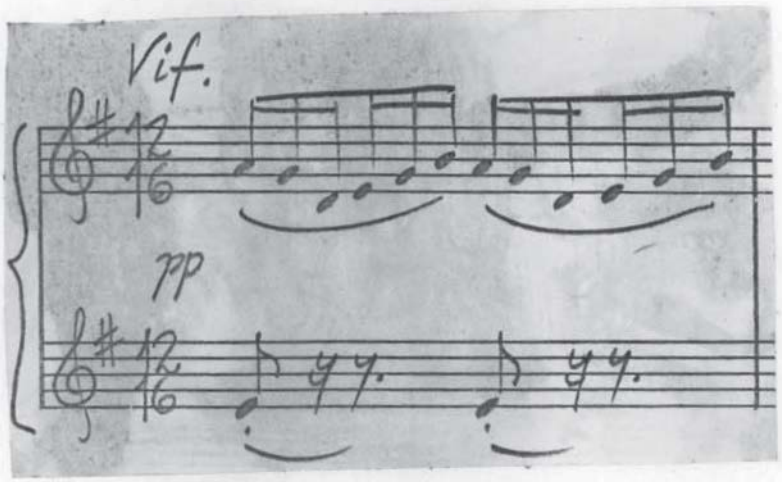
m. 10



Theme B with all of its mordents will be no problem if the left hand is used for all of the sixteenth notes on the lower staff, allowing the right hand its necessary freedom for the execution of the mordents. The secret of success in playing all of the mordents clearly, especially those requiring strong accents, lies in raising the wrist high enough each time for a fresh attack. The first note of the mordent is the same as the note which precedes. It is quite difficult to play this if the first note of the mordent is held too long.

Phrasing, dynamics, and pedaling should be followed explicitly for the intended effect. It should be noted that two voices of the transitional passages, which are contrastingly chromatic, contain different phrase lengths. The lower two voices move at a slower rate of speed and in longer phrases than the top voice. Occasionally the procedure reverses. Ravel indicates pedaling through the phrase marks under the bass notes.

Ex. 21 m. 1



One other feature of the Prelude should be taken into consideration. Theme A is always within one dynamic level and without any increase or decrease in volume. It is always presented in one hand and then the other. No attempt should be made to make one voice louder. Hands should be balanced throughout, following the baroque practice.

Forlane E Minor

Rondo Form

mm. 1-28	Theme A E minor i	mm. 29-52b	Theme B E minor i
mm. 53-60	Theme A E minor i	mm. 61-92	Theme C E minor i
mm. 93-120	Theme A E minor i	mm. 121-136	Theme D E major I
mm. 131-152	Closing modulatory	mm. 152-159	Coda E minor i

III. Forlane E Minor 6/8

Rondo Form

Allegretto - sans ralentir

The forlane is a dance of Italian origin. Ernest Hutcheson says: "It was a favorite dance of the Italian gondoliers."[21] Usually it is in a fast triple meter with dotted rhythms, similar to the gigue. Besides Ravel, Bach uses a forlane in his Orchestral Suite in C major.

Ravel's forlane is similar to a gigue in its bright and happy spirit and has characteristic dotted rhythms, but it is not fundamentally contrapuntal. The lilting rhythm and the leaps in the melody are recognized first as the main features of this particular forlane, but the harmonies contribute equally to the overall effect. The form is rondo, and Ravel has used the baroque practice of restating all themes sequentially.

Theme A is presented in three different ways, each containing two phrases. The harmonies are very biting, almost hurting by their sharp dissonance. This particular harmonic dissonance has been described as suggesting the taste of pineapple, "a taste bordering on pain," as Lamb says in his Essay on Roast Pig.[22] Ravel derives this poignant effect in section A largely through a combination of augmentation and strong dissonance.

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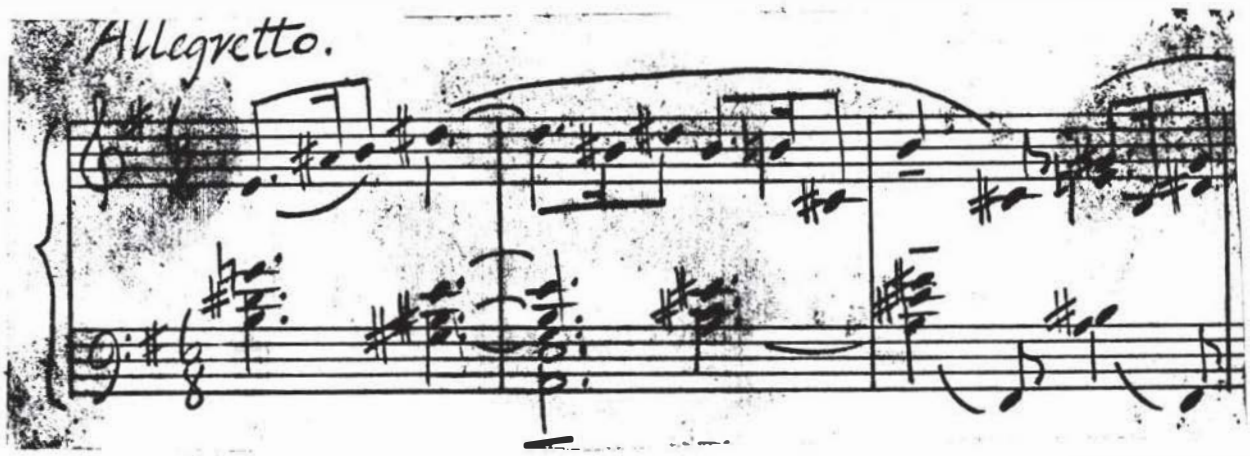
[21] Ibid., p. 286.

[22] Norman Demuth, Ravel (London: J. M. Dent and Sons, Ltd. 1956), p. 77.

Ex. 22 mm. 1-3



In m. 1, Raval has used augmented chords in the lower register with the strong dissonance of an E in the top line against a D sharp from the first chord. He makes use of the interval of a second again in the second chord of the measure. The E of the chord is sounded against the D sharp in the melody. Also, within the melody there is an augmented fourth. In m. 2, there is another strong characteristic of section A—the fluctuating B sharp to B natural. The sound of a II-v-i cadence in the minor mode occurs at the end of the first and third presentations of theme A as found in mm. 7-9. The second presentation contains parallel sevenths in mm. 10 and 11 and cadences on the dominant minor in m. 18. The third statement, mm. 19-28½, has a new quality. It calls for the use of the una corda pedal and, though it is still theme A, different harmonies are used. This statement begins on a G sharp minor chord and moves to a g^{13} chord. The augmented second in the melody is also a dominant feature here. The second phrase begins on an F sharp minor chord, moving to an f^{13} chord.

Theme B maintains the dotted rhythms, but is more flowing and smoother than the A theme. This section appears to have a sort of

interlude which is related through rhythm alone. Encompassing this interlude is a theme that is based on the interval of a second. Seconds are used on the first and fourth beats of each measure. Interesting points of theme B are the V of D chord which does not resolve in m. 33, and the extra cadence at m. 36. The interlude begins at m. 37b on an augmented B^7 chord. There is a pedal point on F sharp, and above this, rich sounding chords move toward the point of strongest dissonance at m. 39. In m. 40, the texture begins to thin out and there is a cadence of II^7-V^7-I, which leads into another statement of the material heard at the beginning of the interlude, but this time an octave lower and with a pedal point on D sharp. In m. 43 there is a poignant sounding D sharp augmented chord announcing the climax of this second phrase in the interlude. Within two measures, a cadence on an F sharp major chord closes the interlude and theme B returns.

The return of theme A is brief but contains an element of surprise at m. 57. For three measures, the left hand imitates the right hand, but in the minor mode.

Theme C does not stress the dotted rhythms, but the commonly used pattern in 6/8 meter of alternating a quarter note and an eighth note. Theme C is completely in the treble register with a resultant light and lilting quality. This section is in a rather detached style with very few pedal effects. (Only mm. 62, 68, etc. as indicated.) At m. 69b with the pedal point, which Ravel is so fond of, the phrase marks indicate more pedal.

At the close of Theme A, following the C section, there is a cadence of v-i in the minor mode. Theme D then enters in E major with a superbly effective change of mode at m. 121. The I chord in E minor,

closing section A, is followed by an E major chord which is the first chord of theme D. This D theme contains thicker chordal masses than any of the other themes heard thus far and rhythmically appears to be derived from all of them.

The closing material begins at m. 137 and is built on a rocking motion. The use of the treble register along with many seventh and ninth chords provides a Ravelian closing. Of special interest are the seventh chords spelled enharmonically in mm. 149-151. Measures 153½ through the final measure are built on the first four notes of theme A.

With the Forlane, phrase marks should be observed with precision, and the articulation marks, which are of vital importance, should be followed carefully for the proper emphasis. Ravel has used three kinds of articulation marks, and there should be a distinguishable difference between them.

- \- a marked and pronounced accent
- \> a stronger and sharper accent
- . staccato

He also places the staccato dot under some of the bass notes in sections which are very soft and light (pianissimo).
Again, in the Forlane, Ravel uses the inverted mordent, which is to be played on the beat, functioning seemingly as a type of accent or emphasis.

Though each section or theme of the rondo has an individual character, all contain the characteristic dotted rhythmic pattern. Ernest Hutcheson says: "The Forlane is a lovely piece, but rather long considering its unvarying slowish rhythm."[23] The performer may wish to omit some of the longer sections or omit some repeats of longer sections.

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[23] Hutcheson, loc. cit., p. 286.

IV. Rigaudon C Major 2/4

Ternary Form

A	B	A
C Major	C Minor	C Major
m. 1	m. 37	m. 93

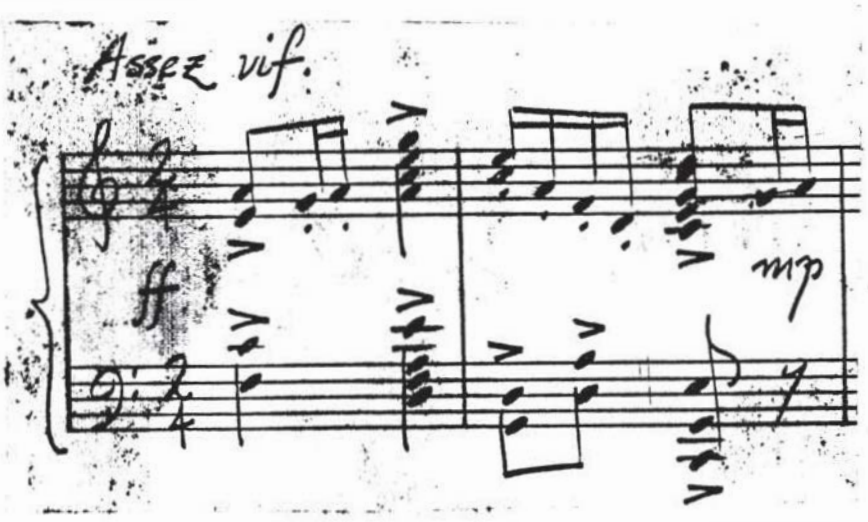
Assez vif - Moins vif - Tempo I

Rigaudon is another dance form that originated during the seventeenth century in the French Provence and was performed in a lively, jumping manner. It has been used in the operatic ballets of Campra and Rameau and also adopted into the optional group of the suite by Pachelbel, Bach, and Couperin. In the twentieth century music, Ravel's Le Tombeau de Couperin is not the only suite that includes a rigaudon; Grieg also wrote one for his suite, From Holberg's Time.

The general structure of Ravel's Rigaudon is quite simple. The form is clearly ternary; diatonic triads are used with sevenths, ninths, elevenths, and thirteenth chords. The rhythm is simple and straightforward, accentuating the duple meter which is maintained throughout. Phrasing is regular; only one tempo change occurs (A sections--Assez vif; B section--Moins vif); cadences are traditional, and the texture is homophonic.

The overall character of this piece is lively and spirited, and though the middle section becomes somewhat gentle and quite lyrical, it should be taken only a little slower than the A sections--never losing the quality of liveliness. The A section begins with a brilliant chordal passage eight measures long. The A sections are framed by the material used in the first two measures of this passage.

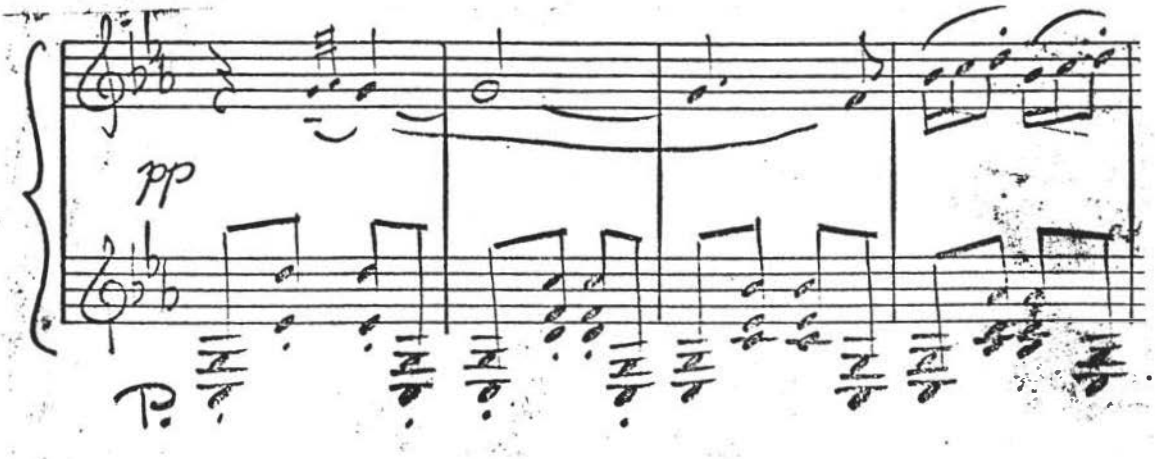
Ex. 23 mm. 1-2



Measures 3-7 and 95-99 are built on a C^7 chord with the descending scalar movement in the bass, inducing a strong sense of movement and giving support to the gradual dynamic swell. This passage seems to function in both A sections as the first theme. At the close of theme A, theme B enters on an A flat chord and moves through a series of keys before establishing F sharp major with a definite cadence in m. 23. The transitional passage is a lovely contrast to the pronounced rhythm that preceded it. Both hands are in the treble register with many staccato notes in the upper part against a legato style in the left hand. This passage is related to the first eight measures rhythmically and in general character, and it also shifts down the scale. The dynamic markings are the same with the first measure of pianissimo in sudden contrast to the preceding fortissimo. There is a gradual rise to fortissimo at the end of this modulatory section with a cadence on the dominant. The last two measures of section A are a reiteration of the first two, with the third of the first chord doubled and the bass note (F) dropped an octave for a greater sound of finality.

Section B begins in C minor--the parallel minor of C major. Here Ravel uses an inverted mordent, which should be played on the beat just as it was in the Prelude and the Forlane. The main elements of contrast to the A section are the ornamentation, the change to a slightly slower tempo, the constant dynamic level of pianissimo, chromaticism, and a very lyrical, syncopated, piquant melody above a drone bass.

Ex. 24 mm. 37-40

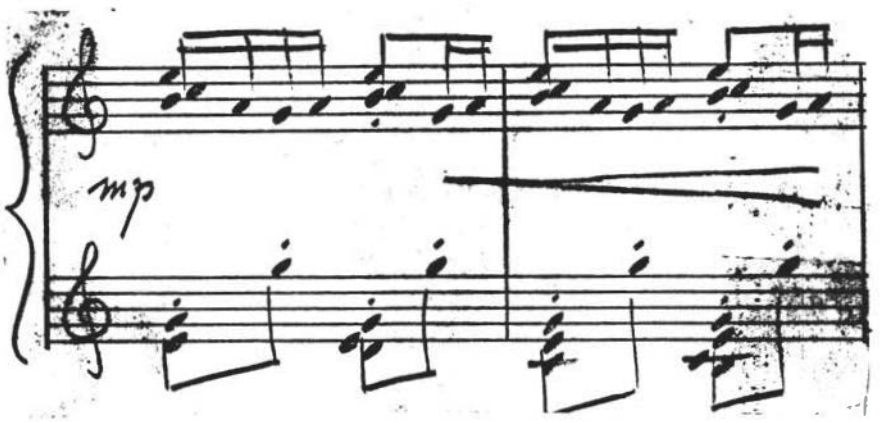


It is noteworthy, too, that in this section an unusual effect is achieved in the final phrase of the B section when Ravel cadences unexpectedly in a major key three times. First, in mm. 66-68, he dwells on a G major chord following the use of G minor in the previous measure. At m. 76, G sharp major and at m. 80, F sharp major appear with the same element of surprise. The transitional closing section of section B ends on a dominant chord as did the transition at the close of section A, but this time it is the dominant of D rather than C. There is then a progression to a D^9 chord in the return to the A section. The top

note of this chord (A) remains unchanged from its original statement (m. 1) and thus, the movement to a d^9 (or ii in C) is accomplished with ease, and the return of section A is immediately recognizable.

In the Rigaudon, the crossing of the hands in mm. 3-6 and mm. 95-99 is an eighteenth-century method a la Scarlatti.

Ex. 25 mm. 3-4



This may be a little difficult until it has been practiced. The only other technical problem that might exist for the performer is that of touch. Pianists will need considerable control over the sounds they produce. Ravel has many sections of pianissimo throughout Le Tombeau de Couperin, and it may be difficult to prevent flimsiness of tone when making tonal gradations to a soft dynamic level. Touch control is probably most difficult in the middle section of the Rigaudon. Here a chordal accompaniment must balance a monodic melody in the right hand, and the whole section is marked pianissimo. There must be a proportionate sense of weight employed or the general quality and character of softness, gentleness, and even lightness is lost.

One further performance problem should be discussed--that of ornamentation. Since Ravel has marked most of his ornaments (inverted mordents) with an accent on the first note of the mordent, he surely intended them to be played on the beat in the spirit of the clavecinists.

Le Tombeau de Couperin, with the exception of the toccata, is virtuosic enough to satisfy the demands of both those with technique of the first order and those with a certain limitation in this direction.[24] And though each piece is framed within an old form and given the spirit of the old clavecinists, Ravel used present harmonic resources, "but without any attempt at impressionism."[25]

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[24] Ibid., pp. 79, 81.

[25] Ibid., p. 81.

BELA BARTOK (1881-1945)

Bela Bartok was born in Nagyzentmiklos, Hungary, on March 25, 1881. His father died when he was only seven, leaving his mother the burden of supporting the family. She traveled from one section of Hungary to another teaching elementary school and came to live in various districts of Hungary. And so it was at a very early age that Bartok learned the variety of his country's folk music.

Bartok showed unusual talent in music at an early age. At age ten he had already made a public appearance as a pianist and composed several small piano pieces which were very good. After completing early study in the most advanced musical city of Hungary--Pressburg--he began further training at the Royal Hungarian Musical Academy at Budapest. His entire musical education took place in his native country, and this is probably an important factor in making his music from the start so very Hungarian.

In 1904 Bartok was attracted to Hungarian folk music while vacationing in the interior of Hungary. He happened to hear a group of servants singing a strange, haunting melody, different from any he had heard before. Upon investigation, he discovered this was one of many such tunes indigenous to the district. Curiousity aroused, he decided to travel through Hungary to discover whether other sections of that land had their own melodies. He went to remote areas, living with the

peasants and writing down all he could of their melodies. Other extensive tours followed with the assistance of a few other enthusiasts. Kodaly, trained in Budapest and holding a Ph.D. in Hungarian folk music, "actually interested Bartok in the study of folk music."[26] With Kodaly's help in particular, Bartok systematically collected and scientifically classified thousands of melodies from Hungary and other countries, producing an entire library of previously unknown Hungarian folk songs and established his name in the music world as a research musicologist of first importance. As a pioneer in folk music research, Bartok's analyses and skill in reaching anthropological conclusions on the basis of musical comparison of folk materials are of major importance.

In 1907 Bartok was appointed professor of the piano at the Liszt Academy. He divided his time between his activities as teacher and composer, refusing to teach composition, and what had become most important to him in the last three years—exploring Hungarian folk music. The folk music that Bartok uncovered was very unlike the gypsy melodies that Brahms, Liszt, and other composers had exploited as authentic Hungarian music. David Ewen has described the real Hungarian folk music: "The real folk music was harder in texture, cruder in technique, more austere in spirit. The melodies, written in modal scales, had an exotic character. The rhythms were broken, abrupt."[27] Bartok did further research in 1913, going to Roumania and Arabia, in 1932 to Egypt, and in 1936 to Turkey.

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[26]F. E. Kirby, op. cit., p. 416.

[27]David Ewen, The Book of Modern Composers (New York: Knopf, 1953), p. 12.

Bartok's first taste of success came in 1917. He had discovered an idiom of his own in which the harsh elements of Hungarian folk music and its rugged spirit were assimilated into a compositional style that was very expressive and unequaled in his time. Elements of the folk music were incorporated into his music, although he did not always use the actual folk tunes. His earlier works had leaned toward the German Romantic movement in which he was trained. Some of his writing had been influenced by Liszt, Debussy, and Richard Strauss. Now his work had become dissonant, severe, fierce, and very definitely avoiding both consonance and tonality. Previously, Bartok had received almost no recognition as a composer and, in fact, he devoted himself to the collection of folk songs during the years 1915-1919 because he felt himself to be such a failure in composition. It was in the late 1920's, however, when he finally won some notice from abroad with a ballet, The Wooden Prince, and an opera, Duke Bluebeard's Castle. He likewise received acclaim both at home and in Germany.

During the years between the world wars, Bartok traveled throughout Europe and the United States as a pianist in performance of his own works as well as of his contemporaries. With the rise of Hitler, the collaboration of Hungary with Nazi Germany, and most of all Bartok's love of freedom and hatred of Nazism, he left his country in 1940 to live in the United States. Bartok lived in America until his death in 1945, but the years must have been very bitter. He was an exile from a fallen country, he was impoverished, and his health was precarious. As his health grew worse, he became less productive and his financial problems increased. He died of leukemia in 1945.

Style

Bartok's career as a composer extends from 1903 to 1944. During this time there were gradual changes in his style, but elements of central European music are present, to some degree, in all of his works.

Peter Hansen states the most obvious of these influences as being "the modal scales, free metric patterns, avoiding the symmetry of the four-bar phrase, melodies of narrow compass, and word inspired rhythms."[28] Hansen says, "Bartok's music is original but not eccentric, for it is based on principles that have marked great music of all times."[29] "Bartok's music combines the color of Debussy, the all-pervading sense of form of Beethoven, and the contrapuntal texture of Bach."[30]

No matter what combination of elements he incorporated into a composition, Bartok believed the true test of real talent lay in matters of form. But even so, his primary aim was to touch the heart. Bartok's music, though it encompasses the various twentieth century techniques in composition, is more than logically controlled sounds moving through form. In this respect, Bartok's approach to composition differs with most of the trends in twentieth century music. His music is greatly expressive and subjective in a twentieth century style and, in the opinion of the present writer, this is what sets him apart from many twentieth century composers. Bartok once said, "I cannot conceive of music that expresses absolutely nothing."[31] "Bartok's art recaptures

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[28]Hansen, op. cit., p. 236.

[29]Ibid., p. 238.

[30]Ibid.

[31]Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton Co., 1961), p. 183.

the heroic lyricism of an earlier age."[32] The lyricism comes from the Hungarian folk melodies. These folk tunes, which are all based on the old modes and pentatonic scales, freed him from major and minor keys. And although Bartok's writing is often highly chromatic, he never completely loses sight of tonality. This does not mean that he bases tonality on cadence chords, but rather on the repeated use of certain tones, repeated often enough to give the feeling of a tonal center.

It is convenient to divide Bartok's career as a composer into four periods. Hansen has made the following divisions:

Period 1: 1903-1908
Period 2: 1908-1926
Period 3: 1926-1937
Period 4: 1937-1945 [33]

Period 1: 1903-1908

Compositions from this period strongly reveal the influences of Liszt, Strauss, Debussy, and Brahms. His style is harmonic and his patriotism is shown in his long, symphonic poem, Kossuth.

Period 2: 1908-1926

It was during this period in Bartok's career that he became discouraged with composing because of lack of interest in his music, and his total output was rather small. Most of his time was devoted to the collection of folk songs. What composing he did do, however, is of major importance and, in fact, his Allegro Barbaro for piano was revolutionary as a percussive piece for piano. "With it, all notions that music should be pretty, charming, or beautiful disappear, and

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[32] Ibid., p. 191.

[33] Hansen, pp. 225-236, passim.

brute force and angry vehemence take their place."[34] The texture of Allegro Barbaro and the other works during this period and the preceding one is chordal (harmonic). The chords in Allegro Barbaro consist of clusters of seconds.

Bartok's boldness during these years is exemplified especially well in the two sonatas for violin and piano. They are wild and rhapsodic, with wide leaps in the violin melodies, constantly shifting meters, and chords of strong dissonance.

Period 3: 1926-1937

The most important stylistic change in the third period is from a predominantly harmonic texture to a predominantly contrapuntal texture. This period contains his "richest and most important works."[35] His counterpoint, which is highly dissonant, reveals a tightness of structure with extreme clarity through the exact direction of articulation marks. A favorite device is a close dissonant canon. Counterpoint, however, is generally alternated with passages or whole movements of harmonically static Debussyan style-pieces where sheer sound is the most important element. A typical example of this would be the third movement of his Music for Strings, Percussion and Celesta. The first movement of Music for Strings, Percussion and Celesta is an example of his most skillful countrapuntal methods.

Period 4: 1937-1945

Bartok's last compositions reveal a marked stylistic change. The violence and complication of earlier works are replaced with serenity, lyricism, and simplicity.

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[34] Ibid., p. 226.

[35] Ibid., p. 227.

One of the most essential features of Bartok's style is his method of deriving the accompaniment figures from contours of the folk themes themselves, and one of the most consistent features is the concentration on small intervals which reached its height in the 1920's. During this time, melodic intervals larger than a fourth were mainly avoided. A favorite interval is the minor second which he frequently uses in clusters. His melodies doubled in sevenths and played fortissimo gave him a rep tation as being one of the boldest twentieth century composers. Often in his early writing there are fourths in the melody and thirds in the harmony. Later he used bare thirds much more boldly, often filling a melodic line with them regardless of the harmonic clashes involved. Another favorite of Bartok's chords is the chord with major and minor thirds sounding simultaneously, which he used at every stage of his career, especially at first.

Bartok, like Strevinsky, did much with rhythm, achieving a freshness in rhythmical ideas never heard before. He is particularly fond of repeated notes and passages based on alternating patterns, such as his Bulgarian rhythms, which may have triple and duple measure alternating, or five beats and three, or a combination similar to this.

Machl s has summarized Bartok's use of the various trends of his time, saying that

> Bartok has incorporated elements ranging from polytonality to atonality, expressionism to neo-classicism, folk song to constructivists, lyricism to purely dynamic, wrought primitivism to the intellectual, racey humor to grotesquerie to the trag c, and nationalism to the universal.[36]

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[36] Machlis, op. cit., p. 191.

Improvisations, Opus 20

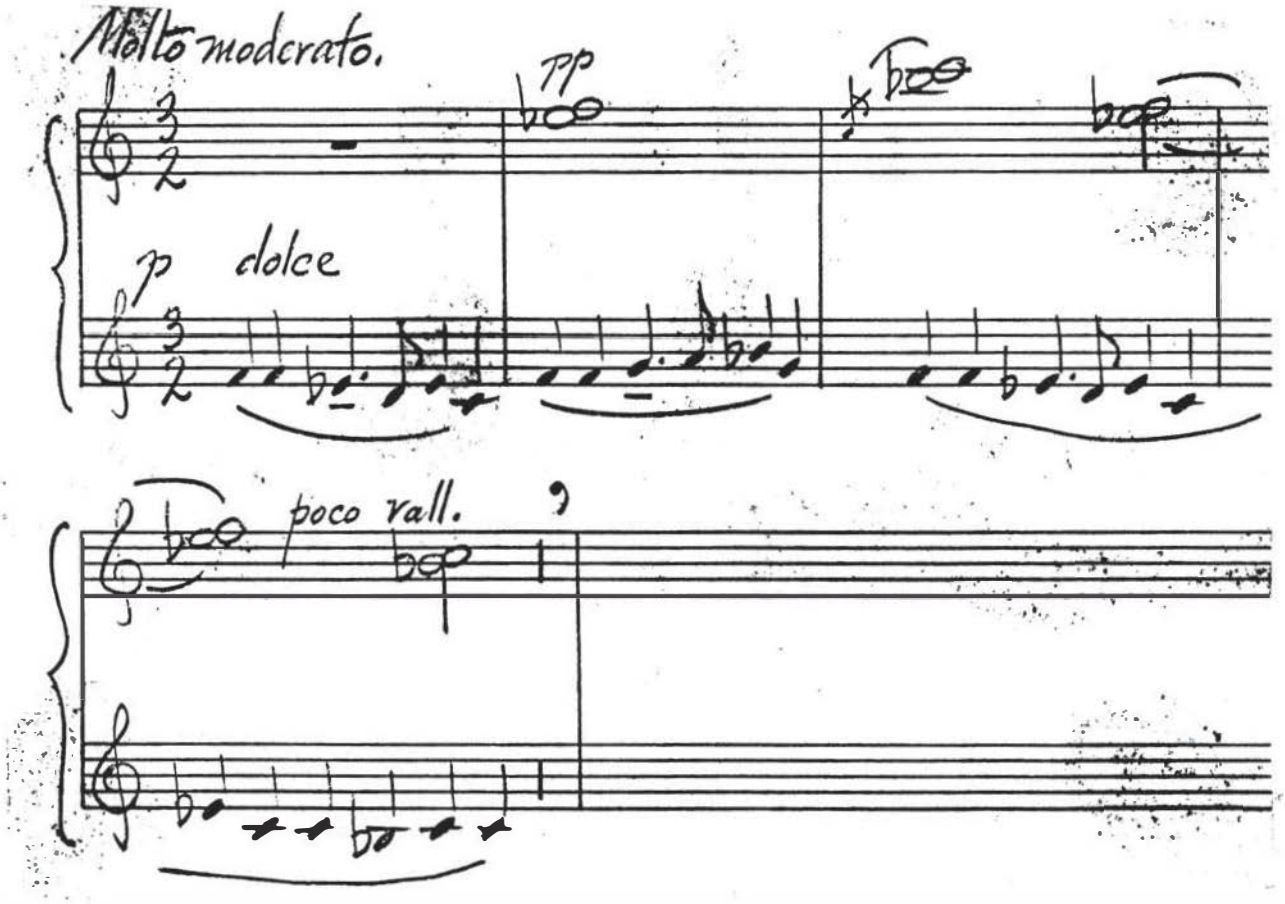
The Improvisations were written during 1919-1920 and are, therefore, characteristic of Bartok's most dissonant style which came with the second period of his career, 1908-1926. Each improvisation is written on a Hungarian folk song and reveals the influence of atonality. The songs are grouped in twos and threes, usually combining a slow with a fast one.

Improvisation I

Phrase 1	Phrase 2	Phrase 3	Phrase 4
mm. 1-4	mm. 5-8	mm. 9-12	mm. 13-16 (Coda)

The first improvisation is constructed in three four-measure phrases with a four-measure coda. The C dorian melody is stated intact with each phrase, and the short coda is derived from the melody.

Ex. 26 mm. 1-4



The first statement is accompanied only by major seconds sounded softly above the melody. The accompaniment in phrase two consists of simple triads. Parallel major thirds move above the melody forming triads with every other note of the melody. A cross-relation exists between the

second and third beats of each measure, and a mixture of major and minor sounds results from the consistent use of major thirds against this melody. The third statement uses the D minor triad as an orientation point with unrelated triads emerging. The melody is now on the top in octaves and, though the melody itself is still the same dorian melody, the added broken chord accompaniment suggests the phrygian mode. The coda, derived from fragments of the melody, provides a strong sense of finality through augmentation of the rhythm.

With each phrase the parts should be balanced so that the melody is just slightly stronger than the accompaniment. The melody of the first phrase should be played softly, but with intensity. Phrase two requires a slight turning inward of the hand so that the thumb, which plays most of the melody, may be better controlled through the support of the whole hand and also provide fuller, rounded tone. Pedaling is important in the third phrase. The damper pedal must be released and brought down again at the exact moment of chord change, releasing all tones before harmonic changes but still catching the very first notes of each chord.

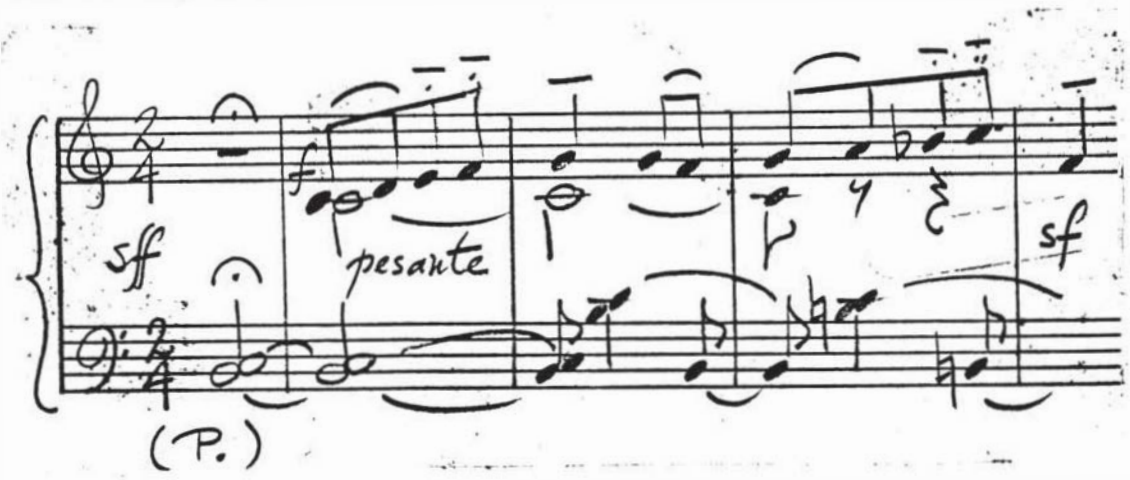
Improvisation II

Phrase 1	Transition
mm. 1-9½	mm. 9½-13
Phrase 2	Transition
mm. 14-22½	mm. 22½-29
Phrase 3	Transition
mm. 30-36½	mm. 36½-41
Phrase 4	Coda
mm. 42-48½	48½-52

The second improvisation is extremely dissonant and contains many percussive passages. The melody is partly mixolydian and partly dorian on c, extending over an eight-measure phrase with many episodic interruptions, syncopations, and tempo changes. It is the tempo changes between sections, and especially within phrases, which gives this second improvisation its capricious character. The harmonies consist largely of clashing seconds, sevenths, and polychordal combinations. The interval of a second is very important in this piece. The accompaniment is all based on the interval of the second, which characterizes the melody.

The first statement is preceded by a strong dissonant sound of B and C in the bass. The left-hand accompaniment continues with a descending bass line as the intervals gradually expand. The bass movement is largely in seconds.

Ex. 28 mm. 1-4



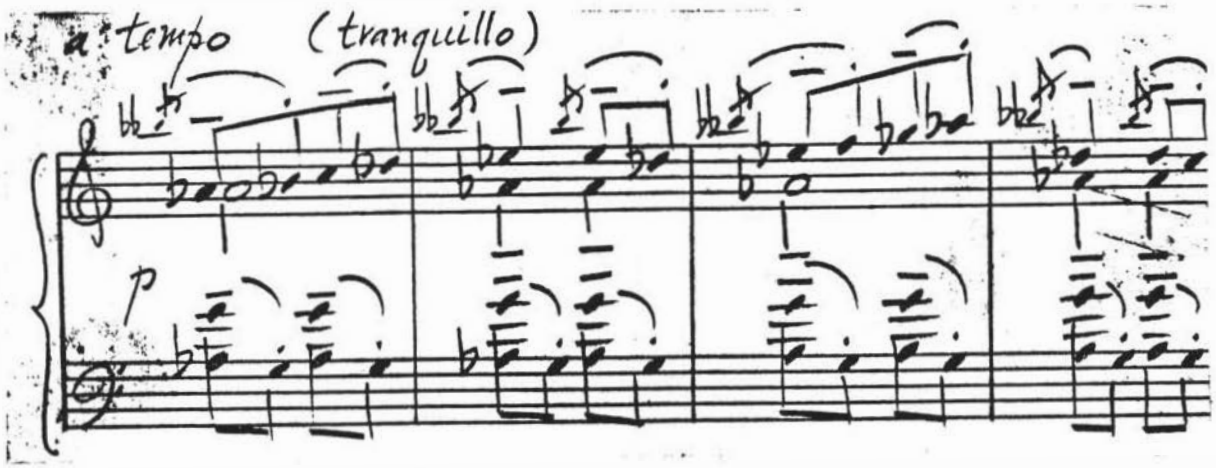
At m. 10, a transitional passage of five measures (a typical Bartokian interlude) is derived from the first phrase in rhythm, and it too begins and ends with seconds. Interestingly, it begins with an augmented second in the right hand and an augmented third in the left. It is strictly a percussive passage without melody.

The second statement (m. 14) presents the same melody found in the opening, but it begins this time on the minor second of d sharp and e. This statement is also preceded by a second in accompaniment, but at the interval of a fourteenth. The wide distance between small intervals characterizes this second statement, and though the rhythmic pattern remains the same in the accompaniment, the texture is thinner and more dissonant as a result. Accented notes are more strongly accented, and syncopated accompaniment is emphasized also through accents. The transition following the second statement (m. 22) is eight measures long, functioning as a transition into a new key and a new setting. The change to A flat (m. 26) as the tonic and to the treble register with a very legato line, rhythmically establishing a trill effect (m. 26) which expands to the interval of a ninth (m. 27)

and then the interval of a second (mm. 28-29), moves gradually slower diminishing to pianissimo, and sets the scene for the third statement at m. 30.

Phrase three, with its melody in A flat, is not as pronounced as the previous statements. It is softer and, though faster in tempo, there seems to be less movement, as the accompaniment is rather static. It is based on open intervals, which are found between the alto and soprano voices, and the second (in the form of a seventh) in the lower parts, rocking back and forth between the interval of a second in the linear movement of the bass line.

Ex. 29 mm. 30-33



The chords do not change until m. 35. A drone bass effect results. The lower two voices in mm. 35 and 36 are sixths with wider movement between the bass progressions. A ritard., which Bartok uses often before a new phrase or section, occurs in m. 34 with harmonic change, leading into the vivace transition at m. 37. This transition, five measures long, is divided into, first, three measures of static harmony with

polytonality, followed by a D minor chord which is broken into eighth notes in the bass while the top voices are a reiterated major second of F sharp, and G sharp also moving in eighth notes. The fourth and fifth measures of the transition suddenly progress to Lento. This slower tempo is emphasized through the augmenting of note values and breaking the major seconds of the top voices into single notes, extending the top voice part upwards to E, m. 41, which is the leading tone of the melody in the last statement at m. 42. Section four (m. 42) is the strongest, liveliest, and fastest of the improvisations. The accelerando begins immediately, working up to a tempo of piu presto at the coda (m. 50) and crescendoing to fff in the last measure. The melody is now doubled at the octave with a broken chord accompaniment of a different tonality moving in steady eighth notes in every other measure. This accompaniment begins enharmonically on a note forming a major second with the melody, but it is placed a fifteenth lower. This bass note is the strongest accented note in the piece, adding to the strong sense of drive and pressing tension which culminates in the fiery and wild four-measure coda. This coda, in a new tonality, is based on the rhythm and the dissonance of clashing seconds and sevenths.

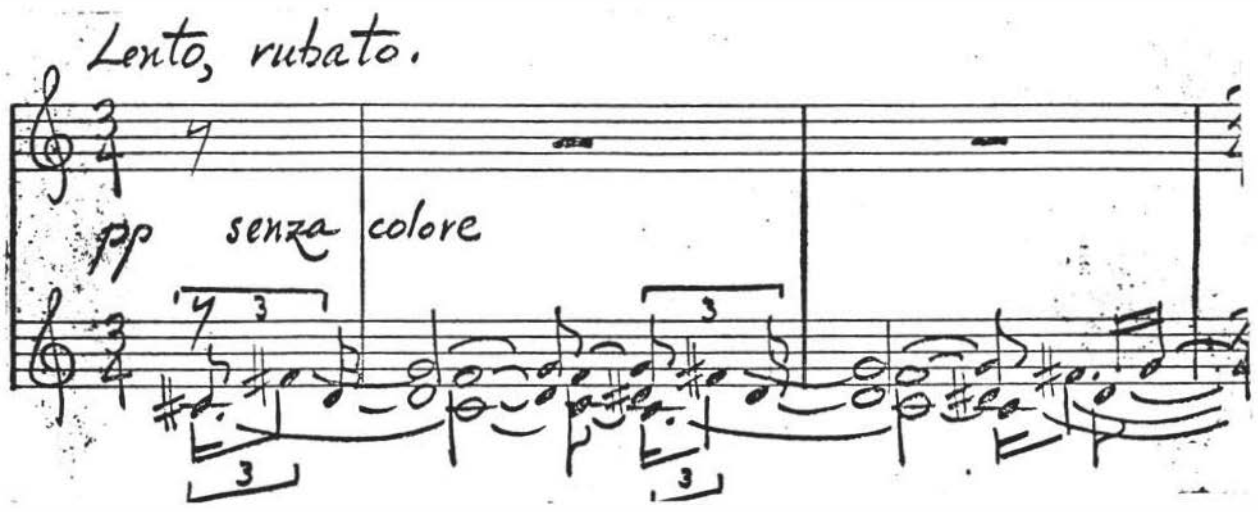
The piece derives its percussive, dissonant, and capricious effect from the exact execution of the numerous articulation marks and frequent tempi changes.

Improvisation III

Section I		
Introduction	Phrase 1	
mm. 1-2	mm. 3-9	
Section II		
Phrase 2	Transition	
mm. 10-15	mm. 16-17	
Section III		
Phrase 3	Phrase 4	Bridge
mm. 18-21	mm. 22-25	mm. 26-30
Section IV		
Phrase 5	Phrase 6	Coda
mm. 31-34	mm. 35-38	mm. 39-46

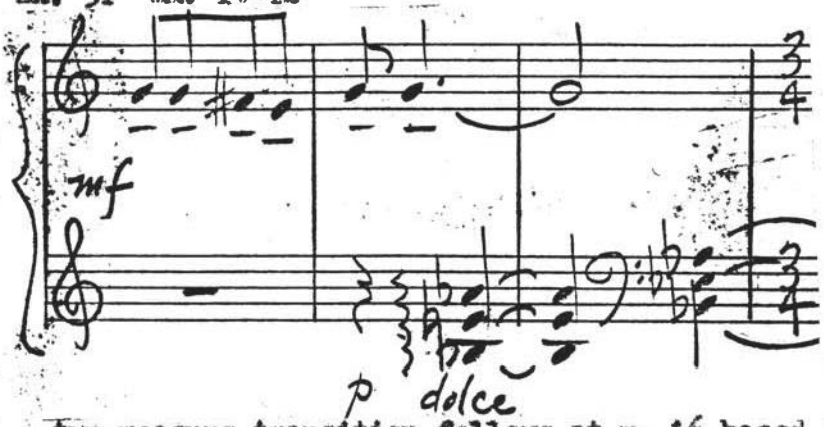
The third improvisation is divided into four sections with a coda. The parlando, rubato melody is set, first, to a nocturnal accompaniment: a gruppetto embracing two perfect fourths on adjacent notes (C sharp and D)--a tone cluster.

Ex. 30 mm. 1-2



This relationship seems to give rise to most of the harmonic manifestations of the piece and results, finally, in a quasi-polytonality of three tonal planes at m. 39. The melody is stated first (mm. 3-9) in the a phrygian mode with a resultant polytonal effect against the tone cluster. Phrase two (mm. 10-15) is separated from phrase one only by an eighth rest. The melody is presented here in the D mixolydian mode. Its accompaniment consists of chord in quartal harmony in A flat moving in a slow offbeat style.

Ex. 31 mm. 10-12

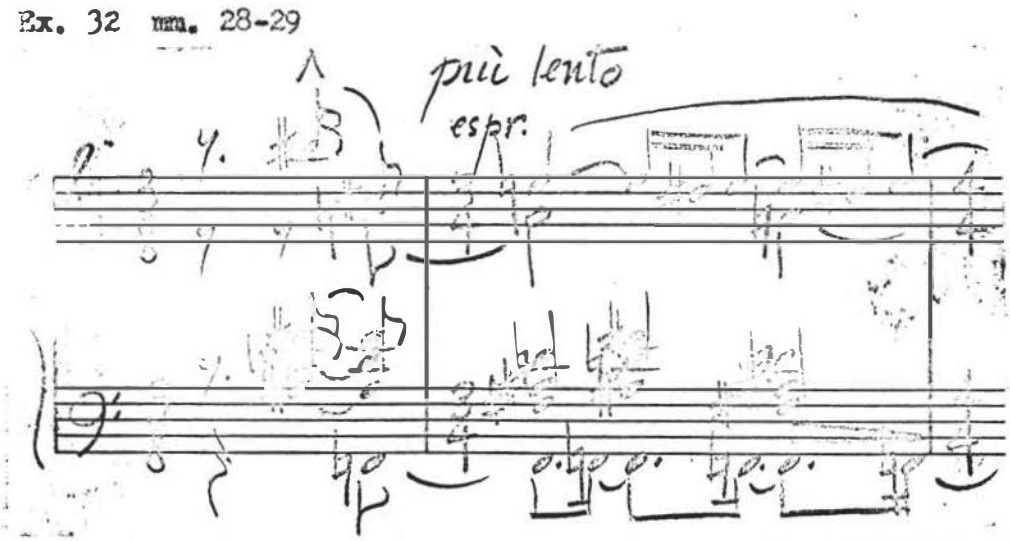


A two-measure transition follows at m. 16 based on the harmonic and melodic outline of a fourth.

Section III begins at m. 18. The melody is presented twice--the first statement beginning on F (m. 18) and the second (m. 22) on B flat. The polytonal accompaniment is similar in rhythm to the preceding section. Many of the chords are arpeggiated, however, and the root is doubled at the octave with a third on top instead of the quartal harmony. Beginning m. 25 there is a bridge of five measures with a pedal point in the bass, on F. The pick-up to m. 26 and the following two measures are the same in melodic outline and melodic rhythm as the transition at m. 16. At m. 28 an internal pedal point on A is established.

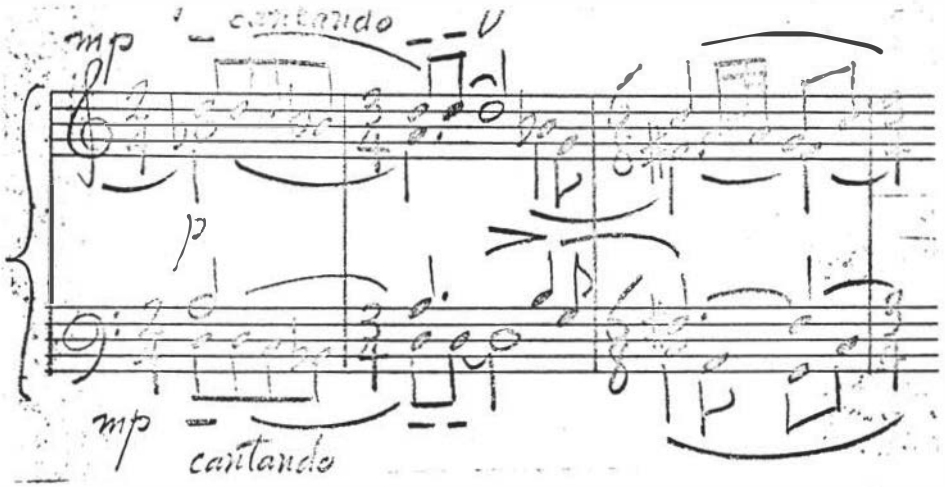
The chords above the bass pedal point contain F sharps and A sharps, and the polytonal effect is strong with the pedal points of A and F natural.

Ex. 32 mm. 28-29



Section IV begins at m. 31 with the melody built on the a phrygian mode as it was originally. This statement waivers between flats and sharps. The inner accompanying parts, doubled at the octave, form fourths and fifths with the melody and bass line.

Ex. 33 mm. 30-33



Measures 38 and 39 are an immediate repetition of the melody.

The coda seems to be derived from several elements which have been used at length up to this point. The interval of the fourth and the quartal harmony have occurred frequently; their importance seems to compare with the importance of the second in the second improvisation. The coda is built on quartal harmony of one chord, which is constructed polytonally and functions in a similar fashion to the tone cluster in the opening and the pedal points thereafter.

In performing the third improvisation it may be difficult for the performer to produce the colorless sound of the nocturnal accompaniment in the first section. The goal is to play this as softly as possible. It will be easier to accomplish if the fingers are in contact with the keys before depressing. Also, it might be helpful to keep the fingers flat for a more subdued tone.

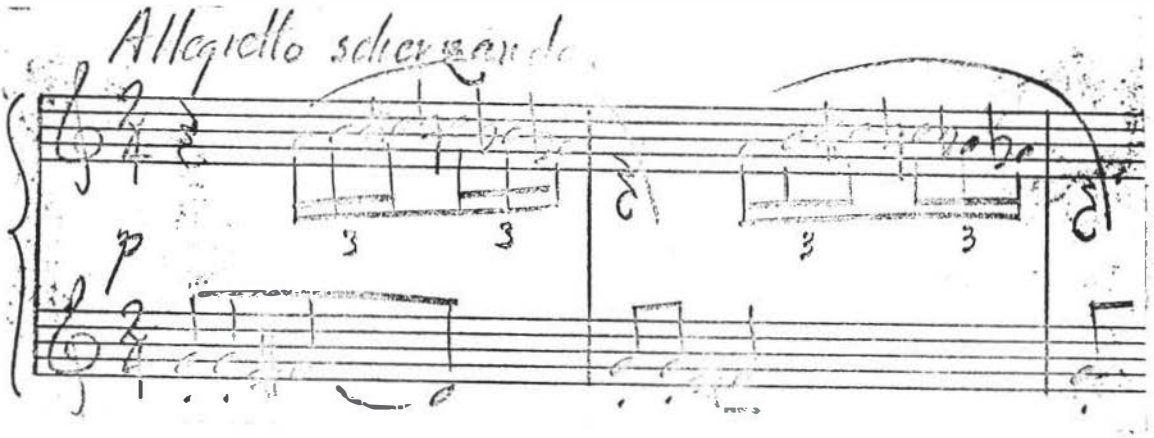
Improvisation IV

Section I		
Phrase 1	Phrase 2	Transition
mm. 1-6	mm. 7-12	mm. 13-16
Section II		
Phrase 3	Phrase 4	Coda
mm. 17-23	mm. 24-31	mm. 32-40

The fourth improvisation is constructed in two sections, each containing two phrases, with a transitional passage preceding section II, and ends with a coda.

The first two statements of section I have an accompaniment of a turning ostinato figure above the melody.

Ex. 34 mm. 1-2

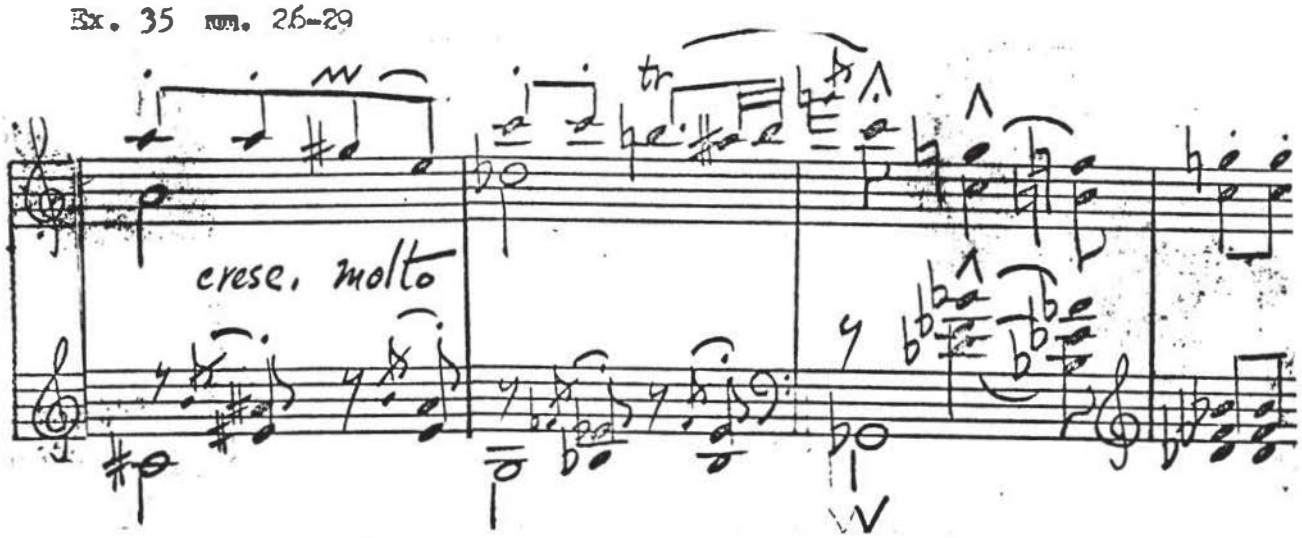


In the second statement the intervals are expanded. The ostinato figure is a ninth above the melody rather than a second. The melody of phrase one is in G major. The second phrase (mm. 7-12) is in C major with a C minor arpeggiated figure preceding the first note of each measure. At m. 13 a bridge gradually accelerates into a faster section at m. 17. At first the transitional passage seems to be merely an extension of

the last measure of phrase two, but with the first measure of section II its function is realized. The melody of this section is accompanied by material from the transition. The melody is now on top, with seven measures now, and shifts up an augmented second in the fourth measure of the phrase. It begins enharmonically in the key of B major, suddenly moving up to G major, as originally stated. The first part, in F major, is accompanied in F minor, and the second half, in G major, is accompanied in G flat major. The first interval between the voices in each measure of this section is a seventh or, inverted, a minor second.

The tense, pinched sounds of the minor second, the higher register, the trills for greater accent, and the faster tempo all contribute to the increasing drive leading to the point of climax in m. 29.

Ex. 35 mm. 26-29



The coda (m. 34) is based on percussive, syncopated open fifths derived from the climax, with the rising thirty-second note figure, which has been used to lead into each new phrase, for thematic coherence.

This piece should be played in a humorous fashion. The ostinato figure at the beginning must be very light and playful. The trills, especially those played while holding down another note with the thumb, are easier to play if they are begun on the main note and are probably more appropriate to this work.

Improvisation V

Section I

Introduction	Phrase 1	Phrase 2
mm. 1-4	mm. 5-12	mm. 13-20

Section II

Bridge	Phrase 3	Phrase 4
mm. 21-26	mm. 27-34	mm. 35-42

Section III

Bridge	Phrase 5	Phrase 6
mm. 43-47	mm. 48-51	mm. 52-54

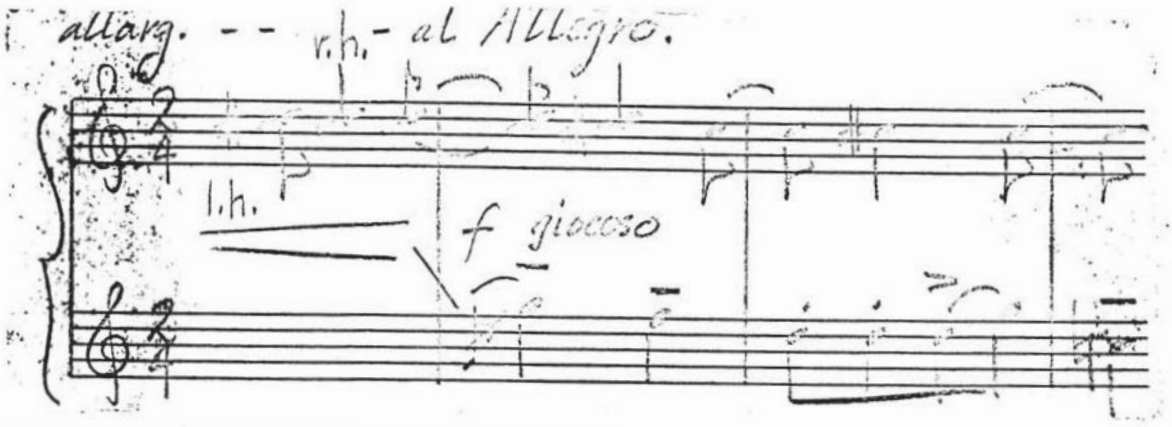
Section IV

Coda (canon)

mm. 55-68

The fifth improvisation is divided into four main sections. Each statement becomes bigger in sound and fuller in texture. Like the second improvisation, it is very percussive but in a different way. The accompaniment is largely responsible for the percussiveness of the second improvisation. With the fifth improvisation the melody is more strongly accented, articulated, and percussive than the accompaniment. Its eight-measure melody, stated forte, is built on the pentatonic scale. The first statement in the treble register is preceded by a percussive minor second, C sharp-D, which is syncopated and functions as a pedal point with the entrance of the melody at m. 5.

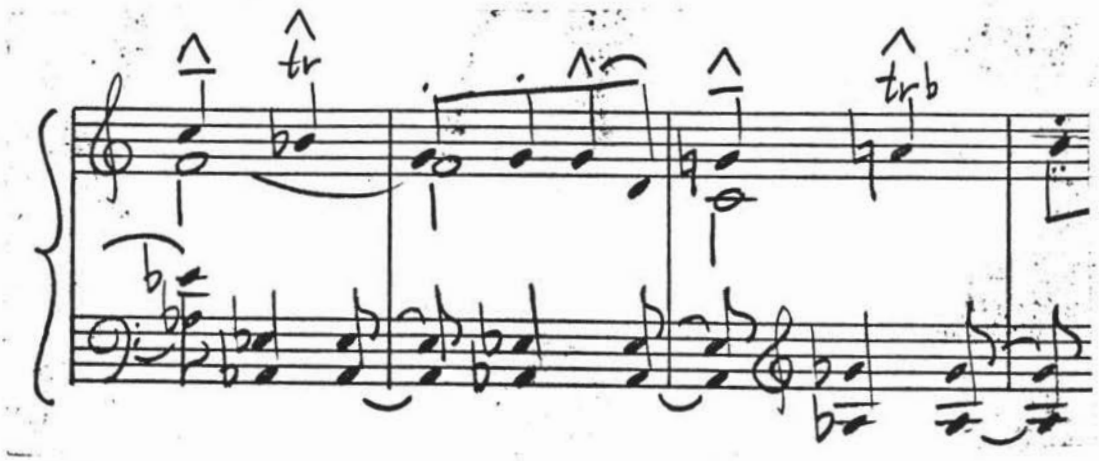
Ex. 36 mm. 4-6



In the second phrase beginning at m. 13, a C natural is added to the accompanying pedal point, and the melody is stated an octave lower. In this statement alternate measures are preceded by an arpeggiated figure, which helps to provide stronger accent in this more forceful second statement.

At m. 21, a transitional passage, derived from the melody and rhythm of this improvisation, moves in single notes to section II. At m. 25 the open sounds of the drone fifths, a prominent feature of the second section, are already heard. Measure 27 marks the beginning of this section. The melody is now on top, beginning on the same note as it did originally but with an accompaniment in A flat. As each phrase becomes bigger in sound and fuller in texture, m. 27 is now at a level of fortissimo. There is now an open fifth accompaniment, still syncopated, as well as an internal pedal point. Trills are added to strongly accented second beats in the melody with every other measure.

Ex. 37 mm. 27-29

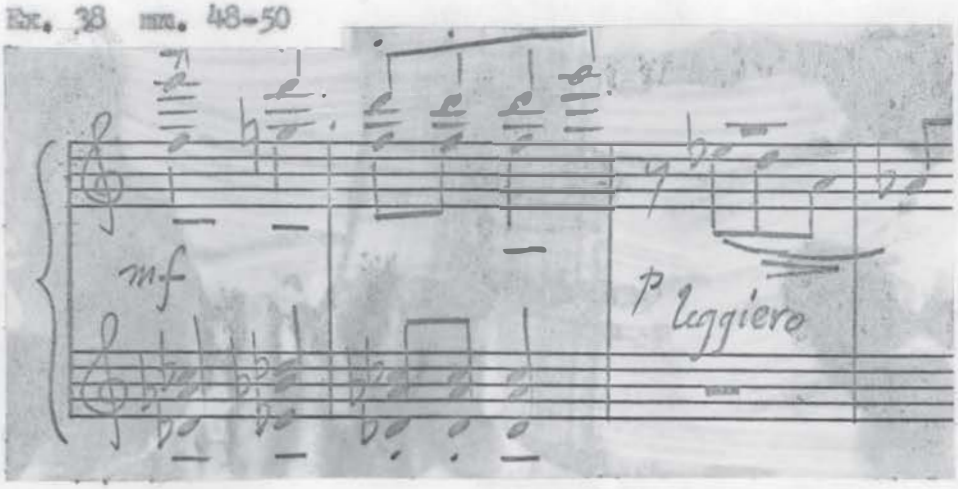


The second phrase in this section is even more pronounced, and at this point (m. 35) all four voices move in rhythm, and the interval of a fifth predominates in the upper two voices now as well as the bottom two. Tension is further created here as the melody is doubled at the fifth above.

A bridge of five measures follows section II (mm. 43-47). It is a very sudden contrast, dropping to mezzo-forte in the first measure and piano in the second and then gradually building and accelerating to section III at m. 48. The strong accent of both first and second beats is here replaced with an eighth rest on the first half of beat one in each measure. The whole passage seems to swoop up to section III in graceful movement. There is no actual melody. The movement is based largely on harmonic change, as the top voice is nothing more than a reiterated turn of a fourth.

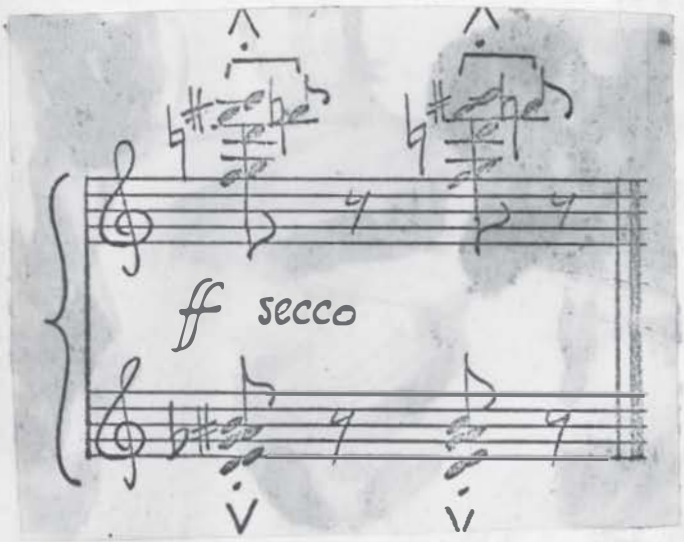
At m. 48 (section III) the melody is fragmented with ideas from the bridge passage placed in between fragments.

Ex. 38 mm. 48-50



minor seventh chords in a different tonality accompany the fragmentary statements of the melody, while the three lower voices move together rhythmically and form wide intervals with the melody of ninths and sevenths. In m. 57 a canon, on the melody at the lower sixth, hastens the culmination of the piece. It appears, first, at the distance of one measure, and then of a half-measure with percussive choral clusters as a cadence.

Ex. 39 m. 68



Again, the trills are easier to play if they are begun on the main note and, in the opinion of the present writer, it is more percussive.

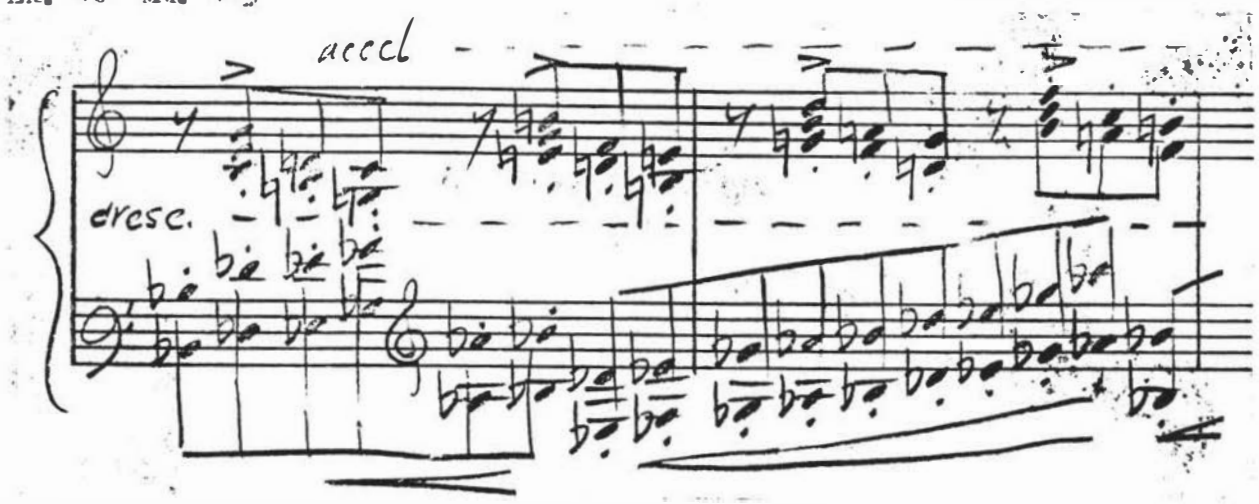
Improvisation VI

Section I	Section II	
Phrase 1	Phrase 2	Phrase 3
mm. 1-5	mm. 6-9	mm. 10-11
	Section III	
Phrase 4	Interlude	Phrase 5
mm. 12-14	mm. 15-16	mm. 17-19
	Section IV	
Phrase 6	Phrase 7	Phrase 8
mm. 20-21	mm. 22-25	mm. 25-27 (1st part)
Section V		
Phrase 9		
mm. 27-32		

The sixth improvisation is written on the song, "Must I Kiss [the] Old Man?" It may be divided into five main sections. Its melody is built on the pentatonic scale and is always stated on the black keys. The accompaniment is played largely on the white keys with a resultant bitonal cleavage.

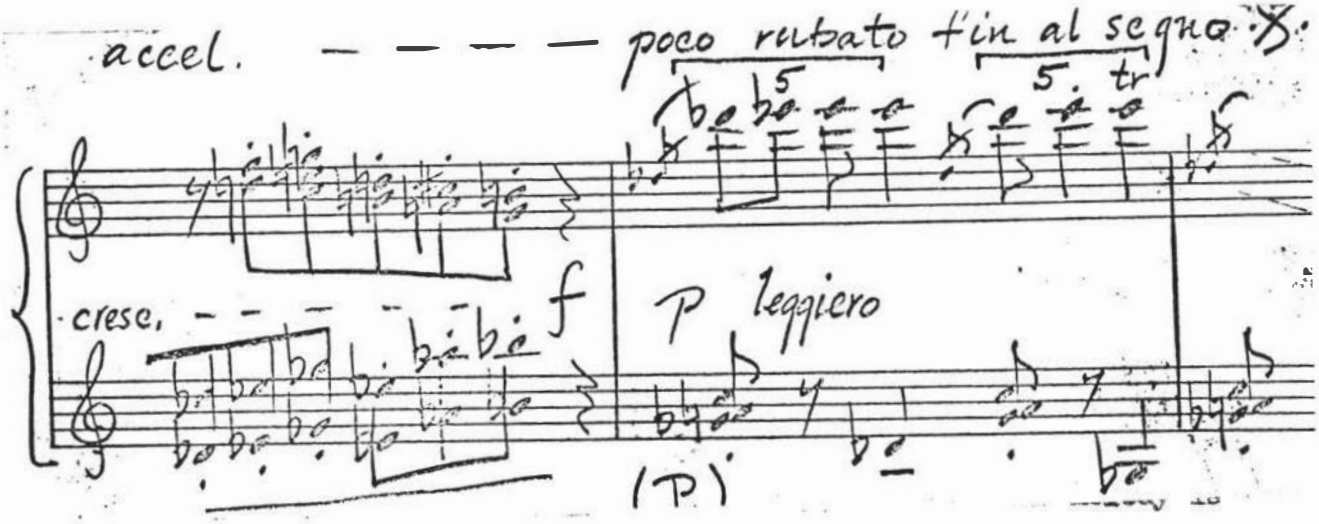
The first statement, in the left hand in broken octaves, begins slowly. The tremolo effect in the right hand and the broken octaves represent the trembling old man. The tremolos are an integral part of the improvisation. In m. 3 there is an acceleration and crescendo as the octave passage breaks into an upward, rushing motion, crossing above the accompaniment and ending abruptly with great force on what sounds like the high point of a climax.

Ex. 40 mm. 4-5



Here the old man may be chasing a young girl. After a full count of dead silence, a peaceful, lyrical, and sweet contrast follows, representing the coquetry of the young girl. It is a very delicate section with an unusual rhythmical pattern in the melody. An extra eighth note in the melody is worked into the 4/4 meter through two groupings of quintuplets. Grace notes and trills add to its lyrical quality.

Ex. 41 mm. 6-7



extended into a passage resembling--in its reflective nature--the second lyrical section. At m. 20, section IV, the opening theme breaks forth again with consecutive ninths in mm. 20 and 22, apparently stimulated

by the melodic structure with its major seconds. The idea of the trembling old man is accentuated here through the tremolo of the ninths above the melody. At m. 25 the action slows down almost to a halt before accelerating in mm. 27-32 to a wild and furious closing, which culminates in the original idea of theme presentation, with the crossing of hands and abrupt halt at the high point of a crescendo.

Improvisation VII

Section I

Phrase 1	Phrase 2	Phrase 3	Phrase 4
mm. 1-3	mm. 4-6	mm. 7-12	mm. 12-15

Section II

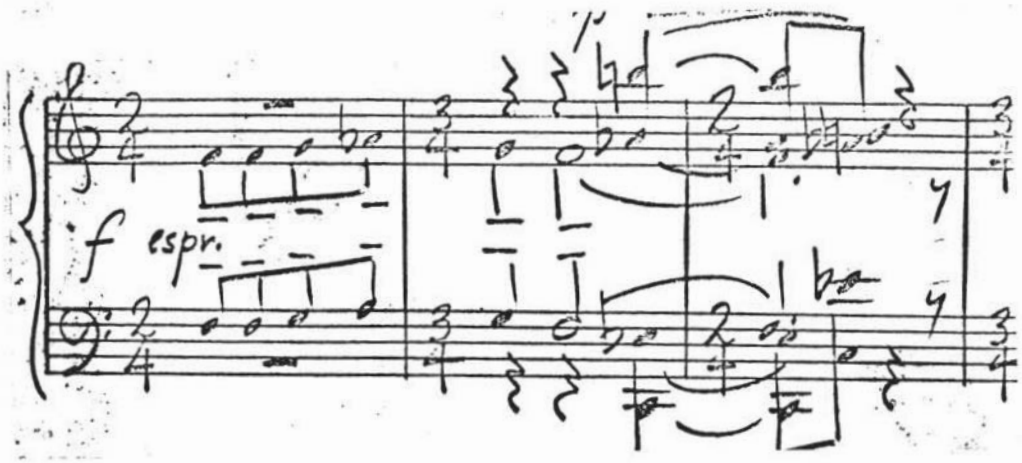
Phrase 5	Phrase 6	Phrase 7	Phrase 8	Coda
mm. 16-18	mm. 19-21	mm. 22-23	mm. 24-28	mm. 29-33

Bartok has designated the seventh improvisation as "a la memoire de Claude Debussy."[37] It was also published in a memorial album with an homage to Claude Debussy by other composers, including Ravel and Satie.

The seventh improvisation, in two sections, is based on an f aeolian melody which is presented once, at the beginning of each section.

The first statement (mm. 1-3) ascends firmly in octaves with a mirror effect at the close of the phrase.

Ex. 42 mm. 1-3



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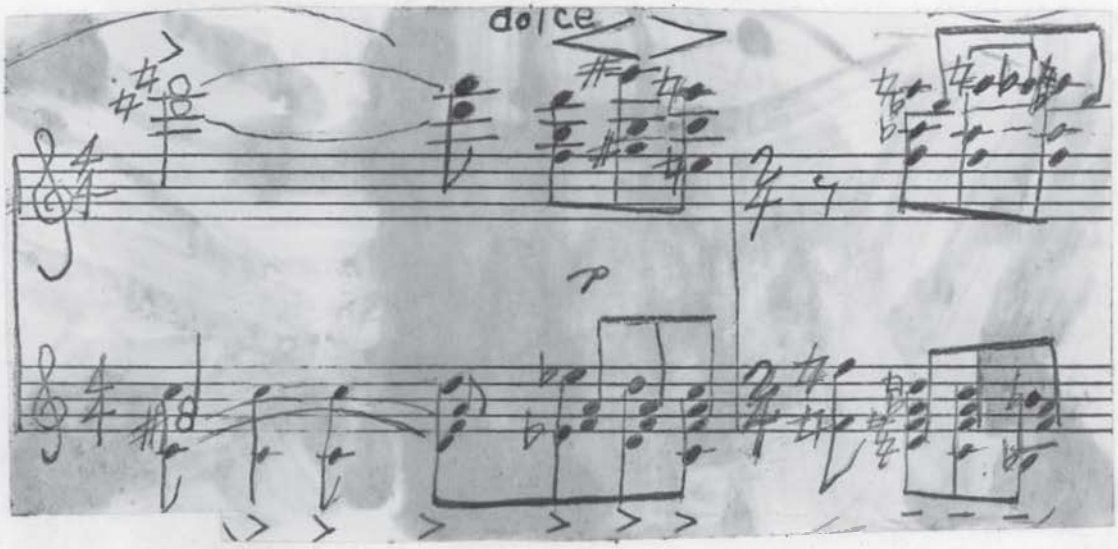
[37] Bela Bartok, Improvisations, Opus 20 (London: Boosey and Hawkes, 1939), p. 12.

While the last note of the melody is being held by the pedal, chords (built in layers of sound) are softly played in a contrary line creating a mirror. The wide intervals and extreme registers of these chords are impressionistic. The second and third phrases of section I are extensions of the melody, and both end with similar impressionistic effects. Section I closes with two phrases of thirds in contrary motion, containing crossed relations--and though they are widely spaced, there is much dissonance.

In section II, m. 16, the melody returns a fifth higher than the original statement. It is stated again in octaves, but it is now heard with simultaneous harmonic movement. The melody must be brought out, as it is a lower part of the chordal progression.

Ex. 43 mm. 13-14



A four-voiced passage follows (m. 24) based on fourths and thirds moving in a very jagged line and forming contrary motion between the lines.

A coda (m. 29) closes the improvisation. It is a slow echo of the melody's last phrase.

Improvisation VIII

Section I

Introduction	Phrase 1	Phrase 2	Interlude
mm. 1-4	mm. 5-8	mm. 9-13	mm. 13-21

Section II

Introduction	Phrase 3	Interlude
mm. 22-27	mm. 28-39	mm. 39-52

Section III
Canon

mm. 53-64

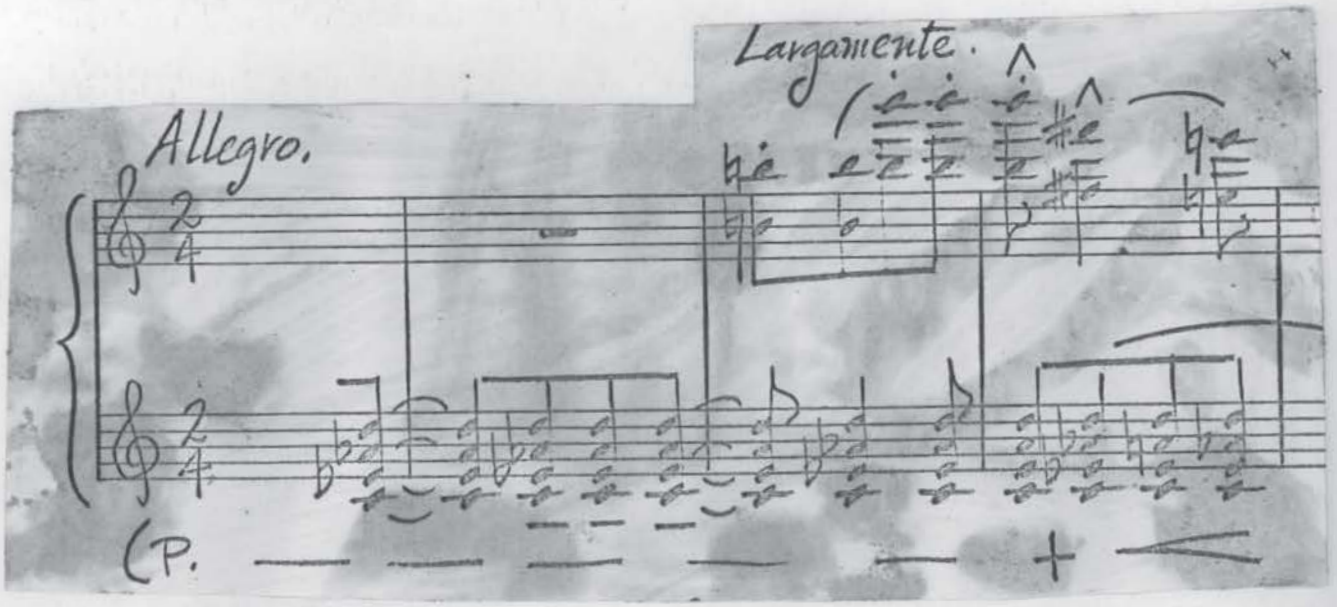
Section IV

mm. 65-82

The eighth improvisation uses the song, "Don't plow in the winter, but stay in bed and play with the wife." It is constructed in four sections with lengthy interludes. The melody and accompaniment, like the second improvisation, have an abundance of articulation marks, providing a distinct and percussive character.

With each statement Bartok varies the melody. The first statement is preceded by a four-bar introduction which continues with the opening melody (mm. 5-8) as a syncopated pedal on a chord containing a minor third, perfect fourth, and an augmented fourth.

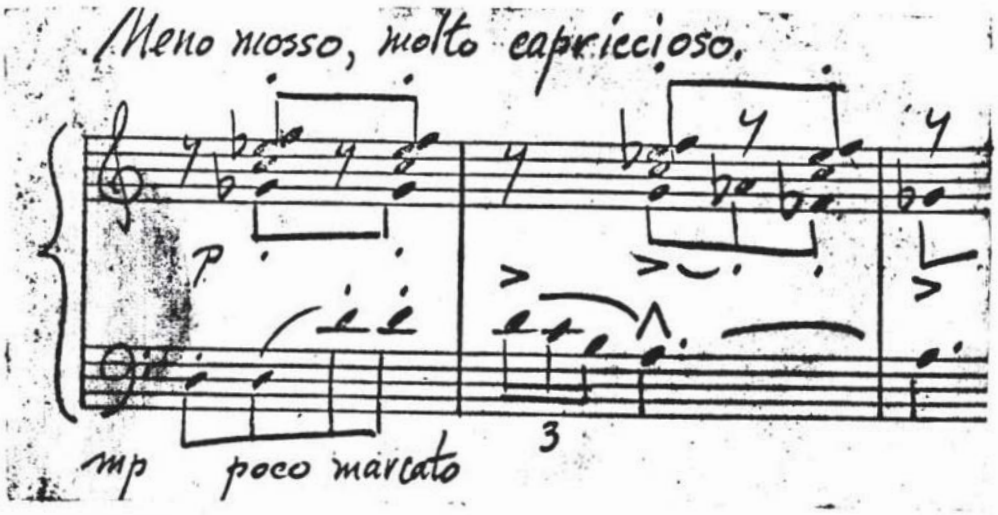
Ex. 44 mm. 4-6



The melody itself (B dorian) begins in octaves forming a bitonal effect with the syncopated pedal. The second four measures of the first phrase (mm. 5-13) are lighter and quicker with chords emphasizing the strongly accented notes of the melody. A rhythmic interlude (mm. 13-21) derived from the last three notes of the melody, is reiterated with a gradual augmentation of the rhythmic pattern. There is increasing drive and dissonance as the volume increases and the hands move further apart. The interlude closes with dissonant, widely spaced chords marked sforzando.

Section II, m. 22, is introduced with repeated minor seconds in the treble register with a minor third added below in m. 23. This constant eighth-note pattern is varied slightly with rests and finally becomes the accompaniment with the entrance of the melody in m. 28, while a countermelody in the alto voice begins, at first in fragments at m. 24, finally developing into a foreshadowing of the canonic section III. The triplets which lead into the last note of each phrase expand in intervals with each statement.

Ex. 45 mm. 28-29

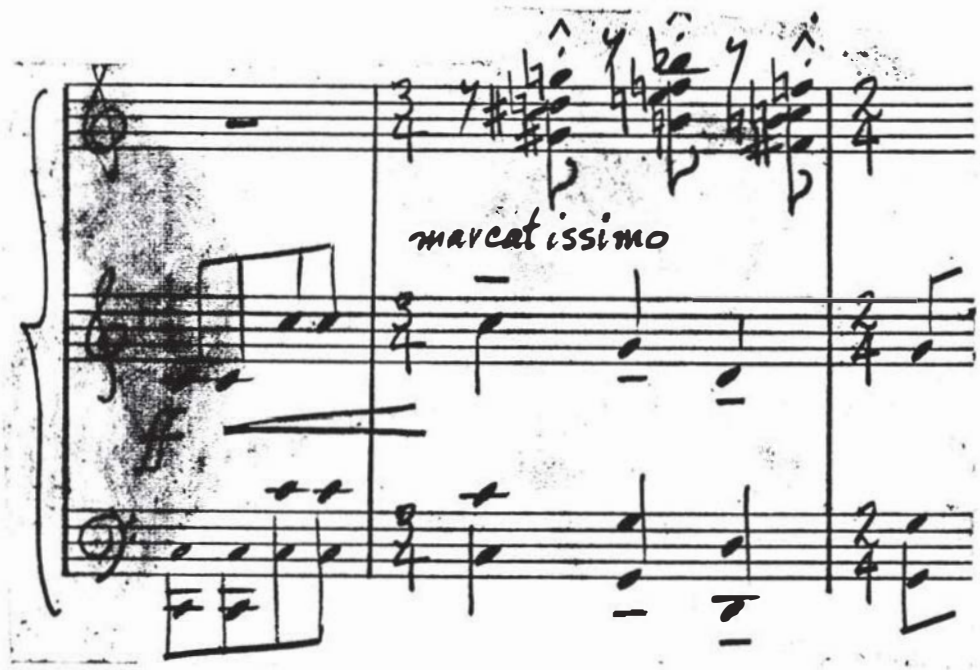


A lengthy interlude follows (mm. 38-52) consisting of a variety of material. It is all typically Bartok--based mostly on rhythm. The end of the last statement of section II is turned into an eighth-note rhythm with bitonal harmonic movement that accelerates into a faster tempo. The same type of rhythmic idea continues, but eighth rests delay the continuous effect of repeated eighth notes. Abruptly a rocking bass, eighth-note pattern begins moving at a slower tempo (m. 45). The first fragment of the canon which is used in section III is inserted in a much faster tempo almost immediately after this bass phrase begins. The original idea of this interlude then continues with added rhythmic stress through a repeated note, duplicating the recurring F in the bass. After this phrase (mm. 47-52) has accelerated to m. 49, there is a poco rallentando before the final two measures which are sustained notes and al tempo.

Section III (m. 53) is a canon at the tritone, the melody being slightly simplified.

Section IV begins at m. 65 with reiterated chords composed of two tritones a perfect fourth apart. At m. 69 the melody is presented doubled in three octaves with the dissonant offbeat chords that introduced this section being used for punctuation.

Ex. 46 mm. 69-70



There is a large range of the piano keyboard involved here, and three staves are used. This section is majestic and ends with a brisk parallel movement of lines into a final dissonant chord of quartal harmony in the treble register at <u>sfff</u>.

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